

BUILDING GODZILLA '85
EXCLUSIVE MUNRO INTERVIEW

FORREST J ACKERMAN'S

MONSTER LAND™

THE RETURN OF FRED KRUEGER!

WEREWOLVES
VAMPIRES &
NIGHTMARES

STEPHEN KING'S
SILVER BULLET

ONLY!
\$1.95

ROBERT ENGLUND -
FREDDY KRUEGER'S BACK!

ELM STREET II

PAUL NASCHY

**SPAIN'S HORROR
KING**

MONSTERS & BEAUTY

THE DEAD GIRLS

MONSTERS & COMEDY

**TRANSYLVANIA
6-5000**

A COMPLETE FEARBOOK

THE GOLEM

PLUS AN

**EXCITING NEW
CONTEST!**



EDITORIAL

KEEPING AN EYE ON BOBBIE BRESEE IS A PLEASANT TASK—BUT WATCH OUT FOR HER ON APRIL FIRST!

I WAS PUZZLING what to write about this issue as I have no single topic in mind to editorialize about so I've decided to simply jump about in my mind and relate it to you interesting anecdotes concerning fantastic adventures abroad during the past 6 months.

Having said which, two domestic-oriented items first pop to mind. So pardon me a moment if I keep you in suspense concerning the European trips.

Anyone who knows anything at all about me knows that I am a great stickler for giving credit where credit is due. So I want to acknowledge that the major portion of knowledge about forthcoming films of the fantastic this time was provided during my absence abroad by Donald C. Willis, author of the admirable trilogy of books known as *Horror and Science Fiction Films I, II & III* and Randy "Hammer Films Historian" Palmer. Thank you, podners (and I don't mean pod people).

CONTINUED ON PAGE 25

GODZILLA

DANCING IN THE STREETS?
HE'S BACK! AND DOING
THE MONSTER MASH ON
TOKYO AGAIN! (Page 28)





FORREST JACKERMAN'S MONSTER LAND

HAL SCHUSTER
Publisher

FORREST JACKERMAN
Editor & Chief

BOB SCHAFFNER
Art Publisher

ROBERT LEWIS
Production Mgr/Art Director

JAMES R. MARTIN
Art Designer

STAFF WRITERS

Ron Bert, Dennis Becker, Dan Gier,
Eric Kastner, Harry Lantz, Ross Mayfield,
Bob & Nancy Mills, Randy Parker,
Bob Strauss, Gary Strelak, James Van
Hise

FOREIGN CORRESPONDENTS

Walter Sakato, May Chen, Glenn Collier,
George Coeau, Hans Frankfurter, Luis
Garcia, Rolf Giesen, Boris Grohman, Tom
Hecht, Jon Hobana, Hayao Isoda,
Stephen Jones, Alex Kill, Peter Krasznah
Kertesz, Meystiger, Fred Newmeyer,
Hector Rosales, Jean-Claude Rouyer,
Sebastien Sante, Alan Scherzer, Guy
Scognaudi, Dick Sheppard, Max Soden

SPECIAL SERVICES

Wendy Ackerman, Kenneth Anger,
Larry & Paul Brooks, Eric Ceder, Cray
Dressel, Hollywood Book & Poster,
Hollywood Movie Posters, Linda John,
L'Entree Fantastique, Charles O'Bryan

ALICE JACOBSON
MARC DORION
ALICE MATEVOSIAN
Production Assist

JACK SCHUSTER
President

| | |
|--|-----------|
| Editorial..... | 2 |
| (Incredible International Adventures of the Ackermanster!) | |
| Fantasy Filmiques..... | 4 |
| (Future Fear Features) | |
| Horrific Harryhausen Contest!..... | 8 |
| (Identify the Master's monsters and win a rare autograph!) | |
| Trenaylvania 8-5000..... | 8 |
| (Actor Jeff Goldblum gets a hell of a wrong number in this new spoof) | |
| Spain's Greatest Ghoul..... | 12 |
| (Meet Paul Naschy, the World's most popular horror star!) | |
| The Letterhead..... | 28 |
| (Fang Mail from Near and Fari!) | |
| Godzilla My Dreams..... | 28 |
| (See how Japanese technicians created the Big G's high-tech new look) | |
| The Return of Freddy Krueger..... | 32 |
| (Nightmare on Elm Street II's star Robert Englund sounds off!) | |
| Stephen King's Silver Bullet..... | 38 |
| (Everett McGill undergoes the Cycle of the Werewolf!) | |
| The Catacomb..... | 40 |
| (More Makeup Magic!) | |
| Caroline Munro..... | 49 |
| (Part 1 of an exclusive interview with Frightdom's Favorite Femme!) | |
| Fearbook: The Golem..... | 53 |
| (The silent classic revisited in words and pictures!) | |
| Director of the Devil..... | 58 |
| (Freddie Francis on bringing Dylan Thomas's gruesome graverobbers to the screen) | |
| Ladies of the Living Dead..... | 80 |
| (Meet the gorgeous girls who haunt Return of the Living Dead!) | |

All "Strangelyland" & 2000 visual © New World Pictures. All
Nightmare on Elm Street II visual © New Line Cinema. All
Silver Bullet visual © Takemoto Pictures. All Doctor & the
Devil visual © 20th Century Fox. All Return of the Living Dead
visual © Orion Pictures.

Circulation Director
CLIFF CAIRNS

For Advertising
Information:
Jack Schuster
800/343-6720

MONSTERLAND is published bimonthly by New Media Publishing, Inc. This issue, Number 4, December 1988 carried a
copyright 1988 by New Media Publishing, Inc. All rights reserved.
Reprint or reproduction in part or in whole without permission is strictly prohibited. MONSTERLAND accepts no
responsibility for unsolicited manuscripts, photos, or other
material sent to it. Unsolicited manuscripts will be acknowledged
and, if necessary, returned. Products advertised are not
necessarily those endorsed by MONSTERLAND and any views expressed
in editorial copy are not necessarily those of MONSTERLAND. Subscriptions are \$10.00 for twelve (12) issues in the
United States, \$30.00 in Canada, \$38.00 foreign in U.S. funds
only. Printed in Canada.
New Media Publishing, Inc., 6999 Topanga Canyon Blvd., Suite
200, Canoga Park, CA 91304
Published under license by New Media Publishing Services, Inc.



FANTASY FILM MARQUEE



Coming soon to theaters and video stores near you is *Night Beast*, about a snaggle-toothed E.T. you definitely would not want phoning (or visiting) your home.



STEPHEN KING TO DIRECT

FOREIGN NEWS COMPILED
BY STEPHEN JONES

After years of watching other directors turn his stories into movies, Stephen King is finally calling the shots himself for *Overdrive*, a filmed version of his chilling short story "Trucks." Emilio (Repo Men) Estevez stars in this terrifying tale about people trapped in a roadside cafe by homicide, sentient semi-trucks.

Also on the King horizon is Rob Reiner's movie adaptation of *The Body*. Based on the novella from the author's *Different Seasons* collection, this non-supernatural yarn details the adventures of four boys in search of the body of a missing, and presumed dead, friend.

Poligeist II: The Other Side, currently haunting the soundstages at MGM, features much of the cast from the first film (JoBeth Williams, Craig T. Nelson, Zelia Rubenstein), as well as special effects created by Richard Edlund, the original's ghostmaster, and designed by H.R. (Alien) Giger. British director Brian Gibson is making his American film debut.

Back at the Bates Motel, *Psycho III* has checked into production. Tony Perkins reprises his role as Nutty Norman while simultaneously occupying the director's chair for the first time in his career.

Empire Pictures' *Re-Animator* (FJAM #3) won the Critic's Award for best science fiction, fantasy or horror film at this year's Cannes Film Festival. This has apparently encouraged the Charles Band-headed company (does that make Charles a Head Band?) to try to score with more gore. Coming up: *From Beyond* (like *Re-Animator*, based on an HP Lovecraft story), *The Doll*, *Ghost Town*, *Mutant Hunt*, *Troll*, *Breeders*, *Journey Through the Darkzone* and *Terrorvision*, the last starring *Eating Asouls'* cannibalistic cutie, Mary Woronov.

Britain's Filmwest and London Films will join forces to produce *Townsville Nightmares*. Budgeted at \$6 million, it will be shot in the U.S. with an American cast and crew for a June 1986 release.

A Swedish ski resort was used to double as the Colorado mountains for a new U.S./U.K. horror action film, *Blood*

Tracks. The story of a travelling rock group that disturbs a family living wild in the wild (a cross between *The Big Chill* and *The Hills Have Eyes*?), this *Smash Egg* production is directed by Mike Jackson and features Jeff Harding, Michael Fitzpatrick, Naomi Henard and Tina Shaw.

Goldcrest Productions is experiencing problems which have led them to shelve two upcoming projects: the long-awaited *Mandrake* (based on the comic strip) and *Horror Movie*.

Three crewmembers were slightly hurt in a fire at Shepperton Studios during the filming of *Link*. However, principal photography on the picture was still completed one week ahead of schedule. Terence Stamp stars in this macabre tale of an intelligent ape-like creature.

Dario Argento's latest thriller, *Phenomena*, starring Jennifer Connolly and Donald Pleasence, has now been retitled *Creepers*.

New World Picture's *Treynsylvania 8-5000* (also the title of a Bugs Bunny cartoon) wrapped principal photography on location in Zagreb, Yugoslavia. A Mees Neufield Production, written and directed by Rudy DeLuca, this horror spoof stars Jeff Goldblum and Ed Begley Jr. as two intrepid reporters for a tabloid newspaper who are sent to Treynsylvania to investigate new sightings of the Frankenstein monster (see Interview with Goldblum elsewhere in this issue). The cast also includes Joseph Bologna, Carol Kane and John Byner.

David Cronenberg, whose *Total Recall* project for Dino De Laurentiis collapsed earlier this year, will now adapt and direct William Burroughs' bizarre novel *Naked Lunch* for Jeremy Thomas' Recorded Development Company.

Following the success of their made-for-TV movie *The Masks of Death* last year, featuring Peter Cushing as Sherlock Holmes, Tyburn Productions is planning another Holmes feature entitled *The Abbot's Cry*.

MDP Ltd. plans to make a feature film version of E.M. Forster's classic sci-fi short story *The Machine Stops*. Written before the First World War, the story

concerns a future society living in an underground world controlled by machines.

David Bowie is one of two human stars in Jim Henson's epic fantasy-adventure *Labyrinth*, currently filming at Thorn EMI Elstree Studios in London. A story about a young girl's hazardous rescue mission through a multi-walled maze populated by fantastic creatures, the picture is a Henson Associates Inc./Lucasfilm Ltd. production. Henson directs from a script by Terry Jones and Laura Phillips. George Lucas is executive producer. Illustrator Brian Froud repeats the services he rendered on Henson's *The Dark Crystal* as conceptual designer.

Orix Film & TV Distribution is currently preparing Alan Ryan's *Cesta Cold Eye*, a ghost story set in Ireland, as a tv movie.

20th Century Fox's long-awaited sequel to 1979's *Alien* began filming at England's Pinewood Studios in September. Titled *Allens*, the follow-up is produced by Gale Hurd and Gordon Carroll, written and directed by James (The Terminator) Cameron and once again stars Sigourney Weaver as Warrant Officer Ripley, the sole survivor of the first film.

Gene Wilder is both starring in and directing *Haunted Honeymoon*, which began English production in September. The cast includes Gilda Radner and Dom DeLuise.

Lionheart is a new medieval fantasy directed by Franklin Schaffner with Francis Coppola executive producing. Currently filming in Britain and Europe.

Wim Wenders, begun production of its long-awaited *Little Shop of Horrors* remake at Pinewood in September. This new version is based on the hit stage musical, which itself was based on the low-budget Roger Corman feature from 1960.

Highlands, the epic fantasy adventure directed by Russell Mulcahy, is set for a spring 1986 release through 20th Century Fox. Dealing with a race of immortals who can only be destroyed by decapitation, the film stars Christopher (Greystoke) Lambert and includes a cameo by Sean Connery.



CONTEST! HORRORHAUSEN

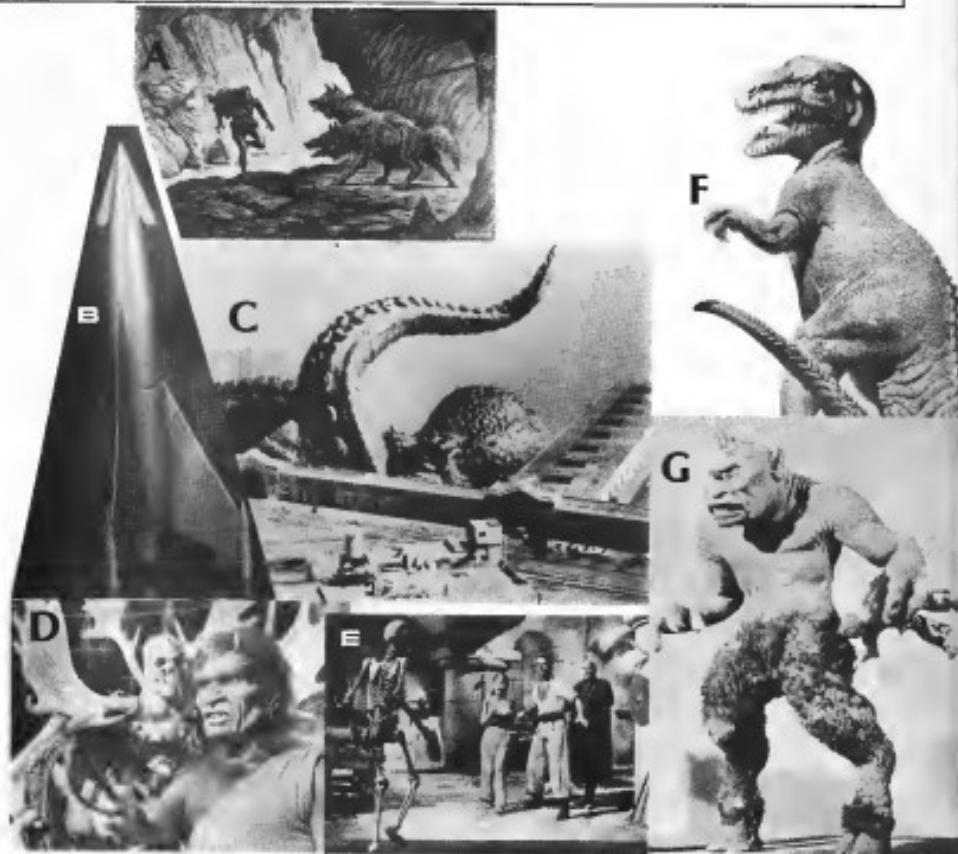
Because the World's Greatest Stop-Motion Animator lives in London and works on the Continent, there are few opportunities to obtain his autograph.

Recently Paul Davids, a reader/contributor of FJAM, had a rare opportunity to meet the maestro in the Acker-mansion, and while he was getting Ray's autograph, your Editor took the opportunity to get a few extras. For posterity.

In this case, YOU may qualify as a part of posterity!

How well do you know the creatures created by Harryhausen?

Here are 13 photos from 12 of his famous films. (Just to be tricky we've included two pix from one of his fanta-flicks.) How many of them can you identify properly?



The Monsters of the Maestro!

Send a sheet of paper with the pictures identified like this:

- A - The 8th Voyage of Sinbad
- B - 21 Million Miles to Earth
- C - The Beast from 20,000 Leagues
- D - The Mysterious Archipelago
- E - It Came from Beneath the Sand
- F - Clash of the Two Tons

Etc. Of course, the titles have to be right.

First 5 correct answers will each be rewarded with a Harryhausen autograph. Address your entries together with a stamped, self-addressed envelope to:

G. WANGI
2485 Glendower Ave.
Hollywood CA 90027





CALLING: TRANSYLVANIA

ACTOR JEFF GOLDBLUM TACKLES TOLL-FREE TERROR

He's just returned from Transylvania. The land of vampires and demons. Ghouls and man-made monsters.

Things that go bump in the night!

But before Jeff Goldblum collected the courage to go foraging for fangs, he spent years steadfastly building his career in less chilling genres of cinema and stage.

Goldblum was a kid from Pittsburgh, addicted to the B-movies and adventure fare offered by the local Leona theatre, where he spent Saturday afternoons staring bug-eyed at Japanese monster movies.

Determined to be an actor since he got his first cowboy costume at age five, he was turned down by the local drama school where he applied. The staff of the school sized him up and decided "no dice"—they could only accept students they felt had real potential. Shows you what they knew. Today, their most distinguished alumni

are still doing summer stock, while the kid they rejected has starred in more TV shows and movies than he can count.

Being at the right place at the right time, naturally, had a lot to do with launching his career. His New York stage performance in *El Grande De Coca Cola* was seen by Robert Altman, and subsequently Goldblum was fortunate enough to land parts in two of the director's films: *California Split* and *Nashville*, in which he played the mysterious motorcycle-riding magician.

But still, he took his time building up



VANIA 6-5000

BY PAUL DAVIDS

to meaty monster roles. He went through his Woody Allen days first, playing the meditator in *Annie Hall*—then came the idealistic rock critic in *Between the Lines*. With his feet still on the ground but his eyes on outer space, he played the NASA recruiter in *The Right Stuff*. Add to his credits *The Big Chill*, *Silverado*, *Death Wish*, *Remember My Name*, *Thank God It's Friday*, *Threshold*, *Into the Night* and tv shows such as *Tenspeed* and *Brownshoe*, *The Legend of Sleepy Hollow* and the title role in *Ernie Kovacs: Between the Laughter*.

Boy, did that Pittsburgh drama school pull a goof when they told Goldblum he didn't have what it takes. But he's in good company! There isn't

a successful actor, director or writer today who hasn't had the last laugh on dozens of detractors whose only advice was "buzz off, kid".

Perhaps the scarcest role Goldblum has ever played is the Big Bad Wolf. That was in Shelly Duvall's *Fearless Theatre* presentation of "Little Red Riding Hood."

He sure learned something about big teeth in his latest movie, *Transylvania 6-5000*. Transylvania is Dracula country. And vampires like Dracula have the biggest teeth to be found—unless you include the shark that starred in *Jaws*.

"It's a take-off on the old Glenn Miller song," he says, "--Pennsylvania 6-5000. In our story, Transylvania 6-5000 is the telephone exchange of a





THE MAKING OF A MONSTER—Peter Buntic, the Yugoslav actor who plays the Frankenstein-like monster in the horror-spool comedy *Transylvania 6-5000*, begins the lengthy transformation into character with a plastic headpiece. Makeup man Haid Redzebasic begins to reconstruct Buntic's face, and dries the face putty with a hair dryer. More than halfway there, Buntic is fitted with a shaggy hairpiece to complete the monster's head. On the set, Redzebasic adds some finishing touches before the cameras begin rolling, and soon Buntic is ready to scare the bejeezus out of Ed Begley, Jr.

castle-hotel in Transylvania. In the picture, I'm a reporter who writes sensational stories for a tabloid type newspaper, and I've gone to the castle to check up on some strange happenings. We find all sorts of monsters, like the mummy, a werewolf lady, a vampire, a Frankenstein monster, and all sorts of weird things and hijinx. It's a comedy, but with quite a few special effects. I don't want to give away a major surprise in the movie, but there's a special explanation for the creatures in that castle which is not at all what you'd expect."

"Do you mean to imply that they're not real monsters," I ask.

"Well, you might think of them as human beings with unusual sorts of ailments."



"So there's a medical explanation in the story for why someone has been mummified?"

"Right."

"And turned into a Frankenstein monster with bolts in his head?"

"Exactly. I don't expect to find monsters in the castle," says Goldblum. "But Ed Begley, Jr. does. Ed's father is the editor of the paper, and Ed thinks there might be something scary going on there. I'm sort of the skeptic, but since I'm working for the paper, his father says to me 'either you go with my son here, or you lose your job.' That's how I get involved with the story."

"And do you lose your cynicism?" I ask.

"I start to believe there are strange



From actor to werewolf—the hairy fate of Donald Gibb.

goings on. Actually, I lose my cynicism. But then I realize we've uncovered a more poignant story. Perhaps not poignant, exactly, but I learn that it's a totally different story there than the one we set out to find. I don't want to spoil the twists. But I can say that the whole thing is really meant for laughs. And it has a terrific cast, including Carol Kane, Joseph Bologna, Geena Davis, John Byner and Norman Fell. It's directed by a first-timer, Rudy DeLuca. I found he was very open to new ideas. We shot the movie in Yugoslavia and go out into some fields and the woods and towns. It's a New World picture. I think the Roger Corman influence still pervades there. He brought us hundreds of pictures in this genre, of course—but this one is quite special and

original.

"Some of the other genre pictures I've been in were *Invasion of the Body Snatchers*. . . that one had a lot of special effects. Then there was *Buckaroo Banzai*. It was quite a wacky and wonderful film. I liked doing both of them very much. I especially appreciated working with Phil Kaufman on *Body Snatchers*."

"Do you foresee more work in the fantasy, special effects genre?"

"Well, you never know," says Goldblum. "I've enjoyed the first few things I've done so much I think it would be a lot of fun."

"It's interesting the way some of these films left such a big impression on me when I was a kid. Even bad movies. When you're little, whether a

picture is well made or not, it can still have an enormous impact if it presents new or shocking concepts. *The Giant Claw* was one of the first movies I remember seeing, and you could see the wires holding up the bird, but it still scared the hell out of me. And I remember when *King Kong Vs. Godzilla* came out and I saw the coming attraction. It was a very exciting event. The theatre was packed. Very thrilling for a young kid like me."

That young kid is now a big kid, and all kidding aside, he's one helluva actor who mesmerizes us every moment he's on the screen.



WEREWOLF

MEET THE WORLD'S MOST POPULAR HORROR ACTOR



During the late 1960s and 70s, tales of vampires, monsters, ghouls and the assorted creatures of darkness and evil (human and/or otherwise) became one of the most popular (and marketable) subjects for films made in Spain. For a time, one particular company, Profilmes, seemed to be well on its way to becoming the Hammer Films of Spain!

If one individual could be credited with getting Spain's "horror cycle" rolling, it would be Paul Naschy, a brawny, multi-talented performer who soon became Spain's equivalent of Karloff-Lugosi-Lee-Cushing-Chaney in one package. I use this description not as a comparison of Naschy's abilities with these classic talents, but because that in the 50-plus motion pictures he has been involved in, Naschy has portrayed almost every kind of fiend or human monster imaginable. This includes nearly all of the classic characters or images of terror. He has portrayed Count Dracula (*El Gran Amor del Conde*

BY ERIC HOFFMAN

OF SPAIN

PAUL NASCHY



Dracula/Dracula's Great Love—1972), a living Mummy and his descendant-follower (*La Venganza de la Momia/The Mummy's Revenge*—1973), a guru and his acolyte (*La Rebelión de los Muertos*—1972), a Grand Inquisitor of the Inquisition (*La Inquisición*—1976), a modern-day version of Mr. Hyde (*Dr. Jekyll y el Hombre Lobo*—1971), one of several suspects in a series of Jack the Ripper killings (*Jack El Distribuidor De Londres*—1971) and the title character of *El Jorocito De La Morgue* (*The Hunchback of the Morgue*—1972), for which he was honored with a special award for his performance at the 2nd International Fantastic & Science Fiction Film Festival of Paris, France in 1973.

During his career, Paul Naschy has portrayed almost every type of fantastic creature with the exception of Frankenstein's Monster. As if this weren't enough, he has written or co-written at least half of the screenplays in which he has appeared under his real name, Jacinto Molina.

Among the many characters he has portrayed, Paul Naschy is immediately identified by his fans with one particular characterization; the tormented werewolf, Waldemar Daninsky.

According to noted Naschy devotee Denetlo Arellanes, Paul Naschy was born Jacinto Molina Alvarez in Madrid, Spain, 1938. The son of an industrialist, Naschy graduated from college, earning a bachelor's degree in architecture. He also worked as an agricultural engineer. But such "respectable" professions were not for him. Molina's interest had been caught by the motion picture medium, an interest that did not meet with approval from his family, who looked down upon such a thing as being beneath their class.

The result was a break with his father that left Molina without a cent and faced with the task of supporting himself. The tasks he took upon himself to earn a living were, to say the least, a bit out of the ordinary. He was a trapeze artist in a circus, a weight-lifter, even a profession wrestler. While Molina's brawny physique and physical abilities stood him in good stead in these professions, his talents went beyond those of brawn. Returning to Madrid, Molina soon became a publicity designer; he did production art, paintings and even comics.

He also wrote short stories and adventure novels, usually in the area of police and action stories, using the

pen-name of Jack Mills. In addition, Molina reportedly drew and/or painted the cover art for these stories!

Molina's interest in films continues to grow, however, in 1968, he finally got his first "break" of sorts with roles in two Italian "spaghetti" westerns, *Le Furie de Johnny Kid* (1968) and *Le Ultimi Pistoleto* (1968). That same year, the novice actor met director Enrique L. Egiluz; Molina was soon involved in the psycho-thriller *Agonizando en el Crimen* (*Agony/Suffering in Crime*—1968). The film was something of an omen of things to come in Molina's career. The film was something of an omen of what was to come in Molina's career. The plot was a mixture of the detective thriller and the horror film; a man goes on a killing spree, cutting off the hands of medical students after his wife dies during an operation!

Molina himself was busy on both sides of the camera. As an actor, he was cast in the role of the French police Inspector trying to capture the insane killer. On the other side of the camera, he was doing multiple duty, writing the script and serving as assistant director and production assistant/manager!

Following *Agonizando en el*



Paul Naschy in *Doctor Jekyll y El Hombre Lobo* and in *Frankenstein's Bloody Terror*

Crimen, Molina and director Egiluz worked together once more on a motion picture project that Molina had written himself and had been having difficulty getting off the ground.

The film was *La Marea del Hombre Lobo*. It would be the beginning of Molina's long association with the horror genre. It would also see the debut of Molina's acting name, Paul Naschy. In an interview for the Dutch fanzine FANTOON (Issue no. 5), Naschy told that the name had come about because the film's international distributors had wanted a name for their star that did not sound Spanish, apparently feeling that a Spanish-sounding name might impede overseas sales. According to Naschy in the interview, "... I had just read an article about Pope Paul VI in newspapers, which made me decide to keep Paul as the Christian name. Then I remembered a Hungarian friend called Naschy, and so it became Paul Naschy!"

La Marea del Hombre Lobo seemed to run into difficulties from the time it was born in Naschy/Molina's imagination to when it was finally shot. For one thing, due to political considerations and the censorship situation in Spain at the time, accor-

ding to Naschy's interview, it was difficult to get the film produced. The actual horror/supernatural/superstition genre had not been commercially popularized yet. (It had been due to the censorship situation and the influence of the Church, for example, that the Hemmer production *Curse of the Werewolf* was banned in Spain). If a film had a supernatural theme, it was in for a rough time. In fact, Naschy had stated in his interview that nobody had really made a werewolf movie in Spain before and many producers were unwilling to take a chance on such a project, not wanting to fight the system as well.

The film's general theme plus the fact that the original script had a Spanish werewolf and was set in Spain caused a negative reaction from the commission of censors. Naschy went to work and made changes; the story's location was changed from Spain to a mythical central-European province known as Dunkelstedt (shades of the Universal chillers!). Other script changes were made, plus one other revision that finally gained the approval of the Spanish censorship commission.

That one extra revision was a change



Dr. JEKYLL Y EL HOMBRE LOBO

DR. PAUL
ROBERT
JACK
LINDA
PRODUCED BY LEON GLENDYKE
DIRECTED BY LEON GLENDYKE
DISTRIBUTED BY UNIVERSAL PICTURES





In the name and nationality of the film's "hero", the werewolf. Instead of being Spanish as Naschy had originally intended, the story's hapless hero was given a new background; he becomes Polish, with the new name of Waldemar Danilsky.

Reportedly, Naschy had not even considered playing the werewolf. His interests were more towards writing and behind the camera. But the search for an actor to play the film's "monster" proved unsuccessful. In the FANTOOM interview, Naschy recalled, "Several Spanish actors, including a few celebrities, were submitted to a test, but during the projection of the rushes, everybody burst out laughing! The makeup was terribly bad, too."

Without a main player, it seemed as if the film might die after all the trouble it had in getting off the ground, including having to get financial backing from German investors. Finally, one of the production people suggested to Naschy that he take over the part. Naschy's talents as an artist enabled him to come up with a new look for the werewolf. Working with makeup man Jose Luis Ruiz, a test was shot in a Madrid studio. It proved to be just what they were looking for.

Unlike some of the chillers that had been coming out of Europe, *La Marca del Hombre Lobo* was not a low-budgeted "quickie". There was a decent budget behind it; it was physically well mounted; it was shot in 70mm, Eastmancolor and . . . 3-DIMENSION! When the film was finished and ready for European releases and overseas sales, *La Marca del Hombre Lobo* was being presented as having the formidable running time 2 hours and 13 minutes!

Naschy/Molina's screenplay already stacked the cards against the character Waldemar Danilek by giving him an ancestor who definitely fit the category of a skeleton in closet. A very hairy skeleton. It seems that one Mrs. Wolfstein, a nobleman, was also reportedly a rather unpleasant individual in both his normal and werewolf states, which as anybody knows is bad news for the surrounding countryside. Wolfstein's reign of terror was brought to an end after a silver cross-dagger was driven into his heart and his remains were buried in the vault under his castle, now ruins. With this tidbit of information revealed to them, members of the audience already knew what lay in wait for our hero who

was too busy brooding over his situation as a not-so-rich nobleman, his family's grim history and his growing attraction to the film's heroine, the lovely Hyacinth (HYACINTH).

One dark and stormy night, two gypsies, seeking shelter from the unseasonable weather, just happen to camp out in . . . you guessed it . . . the Wolfstein castle vault. Deciding to ransack the various coffins of the Danilsky family ancestors in hopes of finding assorted valuables, the pair open Wolfstein's coffin, remove the silver dagger from his remains inside the stone casket, and guess what's coming to dinner tonight . . .

His long sleep disturbed, Wolfstein wakes out the two gypsies and resumes his full moon slayings. The villagers believe they have a wolf on their hands. Waldemar suspects otherwise; and with good reason.

It isn't difficult to guess who finds the rampaging Wolfstein. Instead of a hug between relatives, Wolfstein grasps Waldemar with a hearty fangling before being killed once again when Waldemar is able to drive the cross-dagger back into his heart.

Everybody's happy that Wolfstein has been laid to rest. Everybody except

NOW - MORE HORROR!
MORE SCREAMS!
MORE FRIGHT! THAN YOU'D
EVER DARE TO DREAM!



the melancholy Waldemar. Something of a buff on the occult and the supernatural, our hero knows that since he was bitten by a werewolf and still lives (sound familiar?), he has a bit of a problem coming up when the full moon rises!

Sure enough, when the full moon comes up, Waldemar turns into a hairy, rampaging, fanged terror, slaughtering anybody who crosses his path! The following morning, realizing what he has probably done, he turns to Hyacinth and Rudolfo, a friend and, as it turns out, a rival for Hyacinth's affection. When they don't have to chain Waldemar up in the old castle vault during the full moon, the group starts going through what was Wolfstein's old laboratory in the castle vault depths. But diligent examination of the dead werewolf's books and records reveal no possibility of a cure for the by-now desperate Waldemar, who is ready to have a silver bullet shot into him to end the curse (and the transformations aren't much fun either!).

And then, a ray of hope! Among the papers is correspondence from a Dr. Janos Mialhoff, a researcher in science and the occult. In the last letter Wolfstein had received from Mialhoff, the doctor had indicated that he might have found a cure for the werewolf curse afflicting Wolfstein!

Despite the strong possibility that Mialhoff may be dead by now, Waldemar, who is getting pretty desperate (and not too crazy about

The werewolf of Frankenstein's Bloody Terror—Naechy in full horrific form.

having to wear a flea collar for the rest of his life), contacts the scientist... who is not only very much alive, but replies that he and his wife will be arriving by train... at night.

When the Mialhoff arrive, Waldemar and his friends are amazed. Dr. Mialhoff may have been a colleague of Wolfstein's, but ancient he's not! And neither is his rather exotic wife Wandessa. Both seem to be in their 30s, both dressed in black and both have an unearthly air about them and are fond of capes. Any questions?

It isn't long before the Mialhoff's true nature comes to light. They're vampires and card-carrying Satanists. Their plan is to put Waldemar under their control and use him to further their monstrous work. As if this weren't enough, Mialhoff casts his vampiric sights on Hyacinth, while Wandessa moves in on Rudolfo. It seems as if everything is going the vampires' way. They've even revived Wolfstein, chaining both him and Waldemar to the dungeon walls during the full moon. They intend to complete their evil rituals that will place the two werewolves under their spell.

That's their first mistake. The transformed Waldemar, enraged at being chained, breaks free and in a battle of werewolves, kills Wolfstein. Meanwhile, the fathers of Rudolfo and Hyacinth, suspicious of what's been going on, figure out what has been happening and head for the Wolfstein ruins. There, they find a now normal



Waldemar. Wandessa is staked in her coffin, but the sun goes down, the vampiric Mialhoff wakes up and makes off with Hyacinth. Waldemar, the werewolf once more, battles the vampire, destroying him, it is Hyacinth who fires the expected silver bullet into Waldemar, ending his lycanthropic curse forever. Or has she?

La Marca del Hombre Loco went over comparatively well in Spain and was reportedly quite successful in Germany. It was picked up for release in the United States by the newly-formed Independent-International distributing/production company, which promptly retitled it *Frankenstein's Bloody Terror*, even though it had absolutely nothing whatever to do with the Frankenstein mythology (apparently it was felt that they could pass off the name of Wolfstein as being a branch of the clan that wasn't as well known as the more famous branch of the family). Noted comic stripographic artist Gray Morrow (who would do other ad and poster art for such Independent-International films as *Dracula Vs. Frankenstein*) put together an effective piece of art for the U.S. campaign, creating a creature that was a cross between a werewolf and the familiar look of the monster.

Initial engagements of the film were in the 70mm, 3-D Stereophonic sound format, but due to circumstances not known to this writer, the reported two hour and 13 minute running time was reduced to 83 minutes. The result of this was something of a mixed bag, but fortunately, there were some interesting moments in the proceedings.

Naechy himself turned out to be a rather formidable werewolf, throwing himself into the sequences of the transformed Waldemar with bounding, bellowing enthusiasm, for want of a better description. His werewolf is a fearsome, savage creature you definitely would not like to meet under any circumstances!

The film's other monstrous duties were handled by Julian Ugarte and Aurora De Alba as the Mialoffs (Janos and Wandessa) while Victoriano Lopez had a couple of lycanthropic moments as Wolfstein.

In all, *La Marca Del Hombre Loco* was quite a howling success and showed that Naechy's werewolf character was more than capable of standing on his two furry legs.

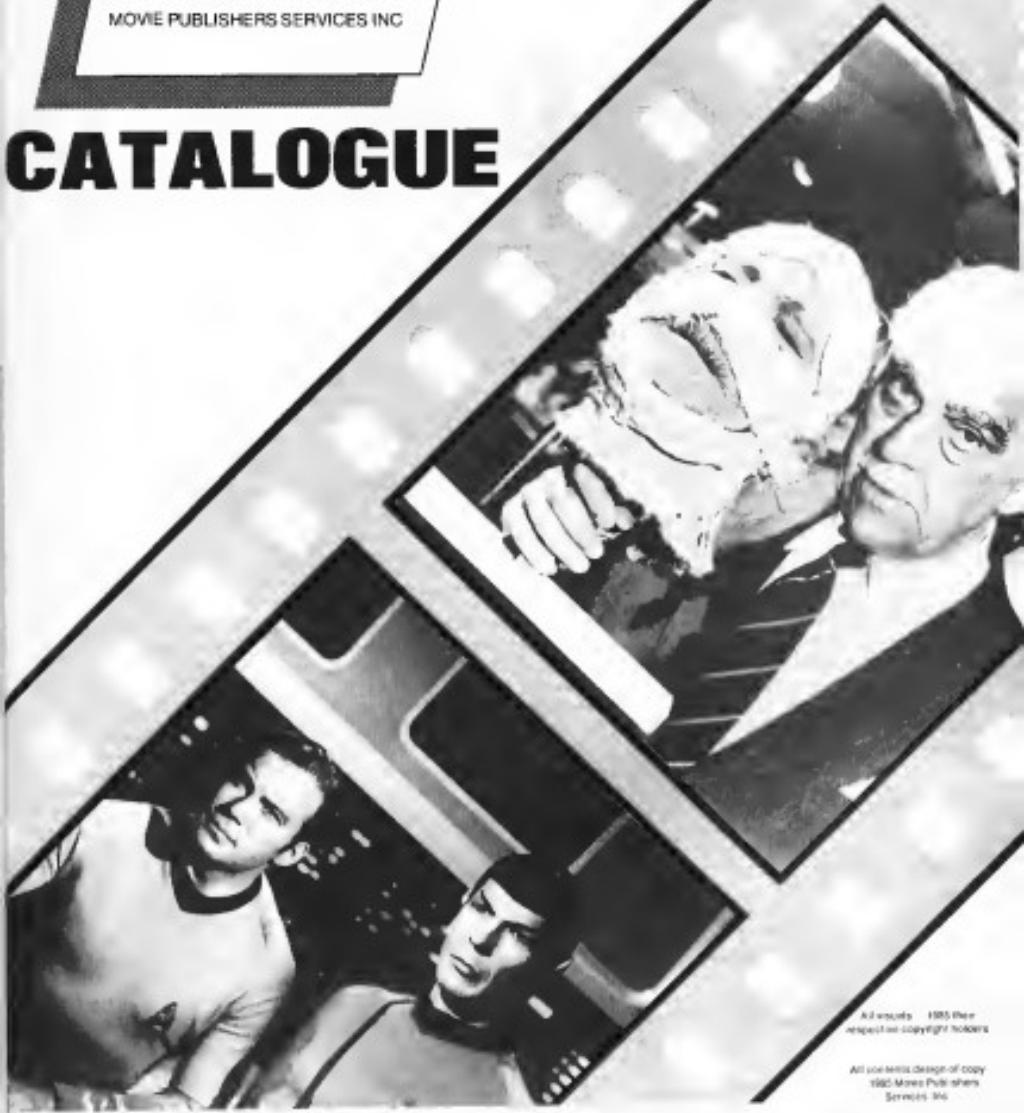


MORE HORRORS TO COME!

MPS

MOVIE PUBLISHERS SERVICES INC

CATALOGUE



All rights reserved
1985 Movie Publishers Services Inc.

All screen designs of copy
1985 Movie Publishers
Services Inc.

FORREST J ACKERMAN'S
MONSTER
LAND

Books & Specials

FANTASTIC MOVIE MEMORIES BOOK

Mr. Monster, Forrest J Ackerman has created the greatest monster book ever! Packed with obscure references and rare photos this is the one for your own BOO—shelf. Only \$9.95 or \$19.95 for a signed, limited collectors edition with rockhard covers.

POSTER

The fantastic MONSTERLAND POSTER! All your favorite monsters together form one large Lon Chaney as Phantom of the Opera. And Ferry Ackerman makes a guest appearance! \$6.00



H.P. LOVECRAFT The Elder God of Horror

The haunted genius who created the most palpably unnerving weird tales ever imagined is warmly (blood-temperature) remembered in this very special tribute.

Including an overview of his epic Cthulu Mythos as well as a touching memoir by Lovecraft's personal friend J. Vernon Shea, comic adaptations of two of his most chilling stories by Jaxon and Bruce Mckorkindale and a portfolio of HPL illustrations by master fantasy artist Hannes Bok. This is a fever-dream-come-true for anyone who has ever shivered at the thought of what might be making that strange noise in the darkness. \$5.00 postpaid.

STEPHEN KING

The world's best selling author of horror and fantasy is celebrated with an insightful, profusely illustrated overview of his quivering career. Included is a chilling tale of terror written and drawn by Steve Bissette, noted artist of THE SWAMP THING comic book. Available now at \$6.00 postpaid.

THE GODZILLA BOOK

The world's most complete guide to the universe's most powerful monster! Complete production details couple with loads of behind-the-scenes technical information and story guides. Only \$9.95 or \$19.95 for the limited collectors edition.

MPS
MPS Publishing Monarchs

Please!

ORDER ON COUPON PAGE

THE ALIEN COOK (Our Goal Is to Serve Man)

When you have one of those late night cravings for Mimiat Loaf like they make it on Bosun III or Deep Fried Thorn Quag-style, there's only one place to go - THE ALIEN COOK, the only interplanetary cookbook with the Better Space and Gardena Seal of Approval.

Our galactic gourmet has collected rare recipes from Vulcan to Degoba to Transylvanie, and offers them in both their native and Earth-equivalent ingredient versions. You can really cook all of these dishes yourself! Plus tips on space restaurant etiquette and what to do if your midnight snack turns out to be hungrier than you are. Handsomeily illustrated, now available for \$5.00 postpaid.

THE NEW FANTASY ILLUSTRATOR

A beautifully-printed, slickpaper book glowing with richly-colored reproductions of fantasy paintings by Tim Hildebrandt and Barclay Shaw. Included are in-depth interviews with the artists and with James Frankel, art director of Bluejay Books. A very special publication designed to be treasured for a lifetime, NEW FANTASY ILLUSTRATOR is now available for \$12.00 postpaid.

FORREST J ACKERMAN'S

MONSTERS™

AND IMAGIMOVIES

This fabulous new magazine for the mature reader and nostalgia fan offers a completely unique inside look at the world's greatest sci-fi and monster movies. Fory has a free hand and he uses it as only he can. This perfect bound, picture-packed magazine is one that you will want to join the world's greatest filmmakers in subscribing to.

SIX FANTASTIC ISSUES!

Please enter my subscription. Enclosed find \$34.95. I tremble in anticipation of the frights that will haunt by mailbox!

Name _____
Street _____
City _____
State _____
Zip _____



FORREST J ACKERMAN'S

MONSTER LAND

There is only one Mr. Monster. Forrest J Ackerman is the world's greatest living (?) authority on horror, science fiction and monster movies and we've got him.

For 25 years the editor of the first fantasy film mag, *Famous Monsters Of Filmland*, the Ackermanator now offers a new feast of fear. **FORREST J ACKERMAN'S MONSTERLAND! MONSTERLAND** is the only frightful filmzine produced exclusively in the tell-tale heart of the nation's movie capital, Horrorwood, Karloffoma.

Tremble each head-bursting, picture-packed issue to the latest glue-news, exclusive interviews with celebrities both living and dead and the most gore-geous terrorpics you'll ever see of past and future fang and finch features. Plus coverage of books, video, makeup fx and, of course, the haunting horrors that nobody knows as well or loves as much as editor Ackermanster.

Discover why Steven Spielberg revealed to Fory "A generation of Fantasy Lovers thank you for raising us so well." Learn why Ray Bradbury declares him "The most important fancollector/human being in the history of science fantasy fiction." And why Stephen King simply insists "Fory was the best and he is the best!"

Every other month, at one third off the normal newsstand price **FORREST J. ACKERMAN'S MONSTERLAND!**

MPS

- | | |
|--------------------------------------|---------|
| <input type="checkbox"/> FJAM 1..... | \$25.00 |
| <input type="checkbox"/> FJAM 3..... | \$5.00 |
| <input type="checkbox"/> FJAM 4..... | \$5.00 |
| <input type="checkbox"/> FJAM 5..... | \$5.00 |

Send me my passbook to Transylvania every other month for 9 issues for only \$13.95.

Name _____
Street _____
City _____
State _____
Zip _____

Movie Publishers Services, Inc. Suite 210,
8389 Topanga Canyon Blvd., Canoga Park, CA 91304

ALLOW 8 TO 10 WEEKS FOR DELIVERY

COMICS FEATURE



BY JOHN BYRNE

FROM X-MEN
TO FANTASTIC 4
TO HULK



THE GROWTH OF MARVEL
TOMY SPEARS ANIMATION
SUPERHERO GAMES
HELTON CARTOONS WITH MELISSA ART
CARTOONISTS ON CAMPUS



Subscribe TODAY

Comic books, animation, newspaper strips, superhero role-playing games—Like no other magazine, COMICS FEATURE covers it all. Written exclusively by professionals, printed on the best paper and loaded with full, vibrant color, COMICS FEATURE is truly unique. COMICS FEATURE is the only magazine that's universally trusted by the creators, publishers and producers of comic and animation art to accurately and fairly report on their activities.

See why we are truly one of a kind. Subscribe now for this spectacular offer at the special rate of 9 issues for \$12.95.

Movie Publishers Services, Inc. Suite 206 8350 Topanga Canyon Blvd. Canoga Park, CA 91304

Please send me 9 issues of Comics Feature for the low subscription price of \$12.95.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please pay by check or money order—do not send cash! (Please allow checks to clear our bank)



MUSIC PUBLISHERS SERVICES INC

ALLOW 8 TO 10 WEEKS FOR DELIVERY

THE FIRES OF PELE

FROM STAN LEE'S FORWARD:

"It's amazing! *THE FIRES OF PELE* is one of the most uniquely different adventures you'll ever read."

"Not only is the story a feast of the fantastic, but it's presented in a way that boggles the mind. Just imagine pictures and story combined in a new and different format, with the color and excitement of a Marvel comicbook, but it's more than a comicbook—it's a magical novel, combined with photos, drawings and spell-binding special effects!"

"*THE FIRES OF PELE* isn't a Marvel creation, but I almost feel as if it is, because two of Marvel's most talented associates have played a big part in bringing it to life . . . Sergio Aragonés, the panel genius who gives us one of Marvel's newest hits, *GHOUL*, *THE WANDERER*, and Paul Davids, Production Coordinator for Marvel's smash hit TV series, *THE TRANSFORMERS*.

"A world of wonder and excitement is waiting on the pages ahead. Go to it, O True Believer. I envy you the thrills that lie ahead!"

FROM RAY HARRYHAUSEN:

"A volcanic eruption of the imagination. This Hawaiian tale of fantasy conjures up in the mind the most vivid of visuals. *THE FIRES OF PELE* stretches the imagination and brings special effects into literature with exciting results. For adventure lovers, it's a must!"

FROM FORREST J ACKERMAN'S INTRODUCTION:

"A colossal contribution to the genre of fantasy, perhaps standing alongside *"THE WIZARD OF OZ," "THE THIEF OF BAGGAD," "THE SEVENTH VOYAGE OF SINBAD"* and other now-classic marvels of imagination."

THE FIRES OF PELE:

Rediscovered by Hollace and Paul Davids
Mehrhulae Plates, Photography and Artwork by
Sergio Aragonés and Lee Mishkin
Special Visual Effects by Mark Wolf
Hawaiian Location Photography by Paul Davids



Please send me
... copies of the Collectors Edition of *THE FIRES OF PELE* at \$12.00 each, postage paid

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please pay by check or money order—do not send cash! (Please allow checks to clear our bank)



8399 TOPANGA CANYON BLVD
SUITE 210
CANOGA PARK, CA 91304

ALLOW 8 TO 10 WEEKS FOR DELIVERY

Subscribe TODAY



ENTERPRISE is the magazine of STAR TREK!

Fact, fiction, interviews, speculation, character profiles, poetry, cartoons, satire & news—all of it about the most beloved science fiction series of all time. Need we say more?

6 issues for \$17.95

There is life beyond Star Trek and SFTV has it. Science fiction, fantasy and horror have been on television since the medium's birth. Remember Commander Cody? How about Fireball XL-5, Flash Gordon, Twilight Zone, Outer Limits, Dark Shadows, Battlestar Galactica and now V, Otherworld and Tales from the Darkside?

SFTV covers fantastic television of the past, present and far-flung future, offering series guides, exclusive news reports, insightful criticism and much more in one beautifully-produced, monthly package. Come trip through the Time Tunnel with us and discover some Amazing Stories, at the low subscription price of 6 issues for \$17.95.

The sun never sets on the British Imagination and FANTASY EMPIRE keeps you aware of the very best movies and television coming out of the United Kingdom. Advance looks at upcoming projects from the BBC, ITV, Gerry Anderson and many others, plus guides to PBS, Nickelodeon and Arts. You won't only get to read about these fine British productions, you'll know when you can see them as well!

On the scene photo-reports, one-of-a-kind interviews, career profiles, looks at the books that inspire many of these wonderful shows—FANTASY EMPIRE is the only magazine in the world that so thoroughly covers the British scene.

6 Issues for \$17.95

ENTERPRISE

SFTV

FANTASY
EMPIRE



Enroll me as a fan of Fantasy Empire. Enclosed is my check for \$_____.
or the items marked:

- | | |
|---|---------------------------------------|
| <input type="checkbox"/> FE-1 \$10.00 | <input type="checkbox"/> FE 9 \$6.00 |
| <input type="checkbox"/> FE-2 \$10.00 | <input type="checkbox"/> FE 10 \$6.00 |
| <input type="checkbox"/> FE 3 \$10.00 | <input type="checkbox"/> FE 11 \$6.00 |
| <input type="checkbox"/> FE-4 \$10.00 | <input type="checkbox"/> FE 12 \$6.00 |
| <input type="checkbox"/> FE 5 \$10.00 | <input type="checkbox"/> FE 13 \$6.00 |
| <input type="checkbox"/> FE 6 \$6.00 | <input type="checkbox"/> FE 14 \$6.00 |
| <input type="checkbox"/> FE 7 \$6.00 | <input type="checkbox"/> FE 15 \$6.00 |
| <input type="checkbox"/> FE 8 \$6.00 | <input type="checkbox"/> FE 16 \$6.00 |
| <input type="checkbox"/> 6 issue subscription for \$17.95 | <input type="checkbox"/> FE 17 \$5.00 |
| | <input type="checkbox"/> FE 18 \$5.00 |

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please pay by check or money order—do not send cash! (Please allow checks to clear our bank)

I want to enter the world of SFTV. Enclosed find my check for \$_____.
for the items marked:

Single issue prices \$5.00 postpaid.
 SFTV 1 SFTV 4

SFTV 2 SFTV 5

SFTV 3 SFTV 6

6 issue subscription for \$17.95 SFTV 7

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please pay by check or money order—do not send cash! (Please allow checks to clear our bank)

I want to join the Enterprise family. Enclosed is my check for \$_____.
for the items marked:

Single issue prices \$5.00 postpaid. Enterprise 6 Enterprise 9

Enterprise 1 Enterprise 5 Enterprise 10

Enterprise 2 Enterprise 6 Enterprise 11

Enterprise 3 Enterprise 7 Enterprise 12

Enterprise 4 Enterprise 8 Enterprise 13

6 issue subscription for \$17.95

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please pay by check or money order—do not send cash! (Please allow checks to clear our bank)

MPS Publishers Services, Inc.

Suite 206

4359 Topanga Canyon Blvd.

Canoga Park, CA 91304

Back Issues



SF MOVIELAND/ ENTERPRISE INCIDENTS

- Special 1 (reprints 1 and 2)
- Special 2 (reprints 3 and 4)
- Special 3 (reprints 5)
- Special 4 (reprints 6)
- Special 5 (reprints 7)
- Special 6 (reprints 8)
- 9—tales of a Star Trek extra, Triumph of Fandom, The Ion Incident.

10—Making Visual Effects ST:TMP Roddenberry speech, Nimoy and Van Gogh

11—Brick Price miniatures, D.C. Fontana on Yesteryear, No Spock in Nimoy, Sherlock Holmes

12—Spock's Death, Wrath of Kahn Technical, Evening with Doohan, Day with Nimoy

Summer—Roddenberry Looking Ahead, File on Kahn, Jerome Bixby

14—Wrath of Kahn, interview Nicholas Meyer, Return Jedi, 1984, Making Galileo 7, Mike Minor

15—Vulcans and Romulans, Chekov, Planetary Pal, ET, SF in ST, Wargames, The Transporter

16—ST Screen Test, Road Warrior, Role-Playing, Romulan Society, Search Of, Kahn

17—Last Starfighter, Andrew Probert, Dune, Pettyjohn, ST:TMP Visual Effects, Spaceship

18—Phil, Experiment, Splash, Last Starfighter, Mark Lenard, Leela, Robert Fletcher, Dune, Jedi

19—Mutant, Tom Baker, Buckaroo Banzai, V, Firestarter, ST III, Phil Ex

20—ST III, Streets of Fire, Last Starfighter, Dune, Baby, Firestarter, Phil Ex

21—Roddenberry, Colin Baker, Baby, Conan, Last Starfighter, Ghostbusters, Gremlins

22—V, Shatner, Gremlins, Dreamscape, Last Starfighter, Buckaroo Banzai, Ghostbusters, 2010, Neverending Story

23—Dune, Young Spock, Starman, Red Dawn, Gremlins, ET, Ghostbusters, Tomlin&Martin, De Forest Kelley

24—Gremlins, Terminator, Starman, Dune, Baby, V, Star Trek, Buckaroo Banzai

25—Last Starfighter, V, 2010, Nimoy, Chris Reeve, Gremlins, Dune, Starman

26—Dune, Bennett&Nimoy, Repo Man, 2010, Bond, v, Runaway, Night Comet, Tom Baker

27—Radioactive Dreams, Star Wars, Kate Capshaw, Dune, The Stuff, Patrick McGoohan, V

28—V, Spielberg, Dune, Stop Motion Animation, John Stockwell, George Pal, My Science Project, Return to Oz

29—1984, Cocoon, Ladyhawke, Richard Jaeckel, Starman, Detcon 4, John Carpenter, Nichelle Nichols, Terminator

30—Ferry Ackerman begins column, Lifeforce, V, Nichelle Nichols, Otherworld, Ladyhawke, Terminator, My Science Project, Cocoon

31—Brazil, Cocoon, Lifeforce, Blair Brown, Space, Mad Max, Shatner, Ladyhawke

32—Clan Cave Bear, Sex Mission, Matthew Broderick, Ladyhawke, Mad Max, Goonies, Dykstra, Lifeforce, Cocoon

33—Explorers, Goonies, Mad Max, Cocoon, Black Cauldron, Return to Oz, My Science Project, Michael Fox, Back to the Future, Tobe Hooper, Lifeforce, Richard Hurd, V, Disney section



COMICS FEATURE

- 24—John Byrne issue
- 28—Interviews writers Titans and X-Men
- 29—Secret Wars issue
- 30—Interviews Schwartz, Supergirl movie, Tarzan
- 31—Interview Buscema
- 32—DC 50th anniversary special
- 34—Mutants in the Marvel universe
- 35—Secret Wars round two
- 36—John Byrne issue



plus!

ORDER ON COUPON PAGE

Books & Specials

SPOTLIGHT ON LEONARD NIMOY

His life in words and pictures (with and without pointy ears). The book covers every facet of both Spock and the man who is not Spock. \$5.00.

SPOTLIGHT ON WILLIAM SHATNER

Includes a classic interview, a cornucopia of photos, coverage of his pre-Star Trek days and much, much more. \$5.00.

SPOTLIGHT ON STAR TREK INTERVIEWS

Inclusive conversations with Gene Roddenberry, Harlan Ellison, DeForest Kelley, George Takei, James Doohan, Walter Koenig, D.C. Fontana, Robert Bloch and Norman Spinrad. Plus a plethora of photos and behind-the-scenes info. \$5.00.

SPOTLIGHT ON THE TECHNICAL SIDE

Photos, diagrams and revealing interviews with special effects artisans provide a comprehensive picture of how the visual majesty of Star Trek was created. \$5.00.

SPOTLIGHT ON DUNE

The whole story of how Dino De Laurentiis brought Frank Herbert's science fiction milestone to the screen, in the words of the creative geniuses who made it happen. Profusely illustrated with stills and behind-the-scenes photos. \$5.00.

BLUEPRINTING THE SF UNIVERSES

Shane Johnson's carefully-researched and beautifully-reproduced blueprints of ships, weapons and equipment from Star Wars, Star Trek, Battlestar Galactica and many other worlds of the future, collected in sturdy book form. \$12.00.

BLUEPRINTING THE SF UNIVERSES**GOLD FOLIO VOLUMES I, II, III, IV**

Shane Johnson's imitable designs from your favorite futureworlds, collected individually in gorgeous golden art folios for easy access to all space engineers. \$12.00 each, all 4 for \$44.95.

FUTURE THREADS

An oversized collection of diagrams and instructions, compiled and edited by John Flynn, that enable you to create your own versions of your favorite science fiction characters' costumes! Softcover — \$10.00. Deluxe Hardcover — \$22.00.

TECHNICAL BOOK OF SCIENCE FICTION FILMS

From costumes to phasers to the Death Star, this publication is filled with diagrams, patents and blueprints of all your favorite Star Trek and Star Wars elements. \$10.00.

THE DOCTOR AND THE ENTERPRISE

A gathering (from *ENTERPRISE* magazine) of Jean Airey's delightful and hilarious stories of Dr. Who's cross-dimensional misadventures with the Star Trek crew. Square-bound trade paperback. Illustrated. \$10.00.

A TRIBUTE TO TOM BAKER

An interview with and complete filmography of the beloved portrayer of Dr. Who. And pictures, pictures, pictures! \$5.00.

SEASON GUIDES TO BRITISH TELEVISION

Includes complete rundowns of every episode of *The Prisoner*, *Fireball XL5*, *Sapphire & Steel* and *Blake's Seven*, as well as Tom Baker's first season as Dr. Who. \$5.00.

A TRIBUTE TO JON PERTWEE

Everything you've always wanted to know about the 3rd Dr. Who, in both his own and his admirer's words. \$5.00.

DR. WHO COMPANION BOOK

Would you make a fit companion for Britain's greatest SF adventurer? Read this book of profiles of previous companions and find out just what it takes. \$5.00.



Please!

ORDER ON COUPON PAGE

EDITORIAL
CONTINUED FROM PAGE 2

Secondly, I was not responsible for the stomach-wrenching gory photo last issue in the Day of the Dead (un)coverage. I salute Tom Savini for his incredibly realistic bluidangute makeup but such illustrations are not typical of my editorial vision of the kind of contents representative of FJAM. I suppose such things are bound to happen occasionally when I am away from my desk abroad. I also notice a gromlin got loose in the byline department of issue 5 and managed to do a dante job of glitching Ron Borst and Gary Svehla, photos end all!

I gotta tell ya how Bobbie (Ghoulies) Bresne convinced Wendayne & me (and her own husband!) she's Academy Award potential. After she was Guest of Honor at Imagic in Madrid, the quartet of us rented a car and headed for Portugal. At the border there was a long line of slow-moving autos ahead of us so Bobbie figured she had time to hop out of the car and run over and change some Spanish pesetas to Portuguese cunheiros. (I think I remember the monetary units right but can only guarantee French francs, German marks and Italian lire. Oh, yes, and Polish zlotys, having spent over 100,000 of them during our 3-week sojourn in Warsaw et al.) Well, while Bobbie was over at the exchange bureau, the line suddenly sped up and the next thing we knew three of us were across the border with Bobbie left behind. Husband Frank, who was driving, pulled over to the side of the road while we conjectured about what would happen to Bobbie. Suddenly, like a bat out of Hell, she appeared at the side of the car, pounding frantically on the window. Frank flung open the door and Bobbie stuck her head inside, screaming hysterically "Oh my God, I've been arrested! They took away my passport and—" She was beside herself with terror. Tears started streaming down her face. Wendy & I (Bobbie later reported) went white with fright. Her husband was halfway out of the car, ready to do battle with the border patrolmen and rescue his wife. All of a sudden, Bobbie burst into gales of laughter and shouted "April fool!" It actually was April first . . . and we all couldn't get over laughing till April second! She really put on an Oscar-worthy act!

I'd like to thank the fan who did me an



enormous favor and sacrificed one of his treasures for the sake of my collection on my favorite sciencfilm (the one I've seen 77 times) but I have to be extremely circumspect and not mention the country or city or name of the motion picture in case some official might somehow recognize the circumstances and cause trouble. They Made Me A Criminal because I removed a prewar souvenir program from the country (everything prior to World War II is supposed to remain there) but I honestly think it will better reflect to the memory of the anonymous country for the paper memorabilia to be displayed in my open collection for the benefit of the world and posterity than for it to have remained occasionally seen by a few natives in a private collection in a certain European country. The fan felt the same way and, again, I thank him heartily. Did I ever tell you about the time I was in Russia and took along a hundred dollars' worth of my book Mr. Mouser's Movie Gold to give to fellow fantasy film fans in the Soviet Union as I visited Moscow, Leningrad and Kiev? At Moscow customs the initial Inspector took one look at my book, turned stern and pressed the panic button. Over came a no-nonsense-looking official in military uniform who joined the Inspector in inspecting Movie Gold. I didn't like the way they frowned as they turned the pages, scrutinizing pictures of Frankenstein, Dracula, King Kong, et al. "Monsters," they muttered. "Nyat, nyat!" That was the year that the Soviet

film Moscow Does Not Believe in Tears won an Academy Award; I learned then and there that Moscow Does Not Believe in Tears, for the next words out of the confiscator's mouth was—Konfiskats! All \$100's worth of my books were taken away from me. Dejected, I rejoined my group. The late Sylvia (Weird Tales) Margulies, bless her heart, was deeply concerned. "What happened, Forn?" I told her. She exploded, "Why, this is an outrage! Don't they know who you are? That you're Mr. Science Fiction? That you've been invited to this country as a guest? You go right over there," she ordered me, "and demand they give your books back!" "Whoas, hold on," I replied, "I'm only expecting to visit Moscow, Leningrad and Kiev this trip—I don't want a free trip thrown in to Siberia!" I suspect my Imagimovie memory books are now collecting an outrageous number of rubles on the black, er, red market.

Check your local specialty shop for the first in a series of endless volumes from me in September, *Forrest J Ackerman's MONSTERS and Imagimovies*. (Note the abbreviation is Malm, as in Aunty Malm.) I'll be producing one a month from here to Eternity. For the Halloween Special in October I'll be featuring Ray Bradbury's legendary youth-hood poem, "October," and Brad Linaweaver's brand new Lon Chaney story, "The Halloween Factory." (If you live in the wilds of northeast Nowhere, you may also subscribe to the series. See ad elsewhere in this issue.)



PENNY RIBERS
CAROLE WILSON
DID STACE DAVIS
MONSTERLAND PUBLISHING



SCARE
MAIL

THE LETTER
HORRORWOOD
KARLOFFORMER



SCARE
MAIL

DELUXEMBOURG LETTER

Lest October you sent me the mockup cover for FJAM 1. The release of the real thing was scheduled for Xmas '84.

In December I caught a bad pneumonia camping in front of my mailbox. Now, in June, as I start breathing normally again, I keep asking myself the same questions:

Whatever happened to the famous, much searched-after collector's item, conspicuous issue number one?

And:

Shouldn't I move to North Africa where the winters are much milder?

On the other hand, if you would push out the publication date for another year or two, you might give me time enough to come up with a good idea for an encouraging contribution to MONSTERLAND.

As a matter of fact, my initial efforts in this field have not been too convincing.

The first, but unfortunately too obvious illustration I envisioned was something like this:



I was going to title it "The Return of the ACKERMONSTER."

But then it occurred to me that this was probably everybody's vision of the theme. Vaguely reminiscent of a recent video clip. And then, everybody also knows that

Address all letters to:

The LetterHead
New Media Publishing
8399 Topanga Canyon Blvd., Suite 210
Canoga Park, CA 91304

THIS ISSUE DEDICATED TO
ALDA MARIA SIMOES BARBOSA
"MISS TOURIST GUIDE"
OF PORTUGAL

John Landis would only cast you as a chewing movie spectator—not as a monster!

My second, but poorly illustrated, vision was based on the myth of the PHORRYX rising from his ashes:



But then it occurred to me that this was definitely nobody's vision of a Phorrix. It's not a bird. It's not a plane. Heavens, it's not even an Ackerman!

This elementary recognition, plus an overall feeling of a lack of seriousness, sent me back thinking. There is of course no absolute guarantee that a third illustration will be better.

So don't let this deter you from activating the publication of MONSTERLAND.

Alex Kill
15 Rue de Villeges
Schoenfels 7473
Luxembourg

Apparently the Pterodactyl Express has been delinquent in delivering your copies. We appreciate your interest and concern and trust you will be pleased with your contribution to this issue. If you haven't received it by 1989, please let us know at once.

ACKSTATIC WINNER

Words cannot express the degree of astonishment I felt when I received that phone call near the witching hour of the first day of 1985, nor could I believe my ears when you informed me that Curt Slodmok picked my envelope in the drawing, and that I was to be the proud owner of a copy of *FM 1!!!* The issue was delivered to me on the day of January 9th at 12:33 pm.

Thank you for the phone call, the first *FM*, and for *MONSTERLAND*! I should also express my gratitude for bringing *FAMOUS MONSTERS*, *SPACEMEN*, *MR. MONSTER'S MOVIE GOLD* and other works into existence.

Because of my parents, who were and still are fans of horror and sci-fi movies, I saw almost every monster flick that played in Baton Rouge since the year of my birth (1961). I don't remember *The Lost Continent* (I was 16) from that year, but that was the first one. When I became acquainted with *FAMOUS MONSTERS OF FILMLAND* at the age of 8 or 9 it provided a whole new way of looking at these movies, as well as the world, with its humor, photos and insights. As one for whom the enjoyment of reading and viewing science fiction and fantasy is one of the primary pleasures of being alive, I do not exaggerate in the least when I say that your magazines, books and articles have added an immeasurable amount of pleasure to my life!

At my present age of 33 I have not lost any enthusiasm for horror & sci fi in print, music or moving pictures. I have accumulated a modest collection of memorabilia: a few stills, posters, plastic models, pressbooks, clippings, books and periodicals. I own about 23 of the issues of *FM*, although some of the early ones are rather torn and ragged. I hate to think of the ones I bartered away or butchered for their pictures when I was too young to know better.

Myself, as well as my daughter Emily (1½), son Brian (6) and wife Jo Ann (?), look forward to the future issues of *MONSTERLAND* as well as to the companion volume to *MR. MONSTER'S MOVIE GOLD* (*My FANTASTIC MOVIE MEMORIES*, now available from publisher—FJA).

As long as the Bic pen is in my hand I might as well tell you a few things I would enjoy seeing in future issues of *MONSTERLAND*:

A full-length view from the horns to the feet of *Curse of the Demon's demon*.

Stills from *It Conquered the World*. That particular fat and bulbous "H" was one of my favorite creatures.

More on Jap monsters, those unbelievable silent fantasy films, Dwight Frye, Rondo Hatton, George Pal, Paul Blasidell, Mexican horror movies, Alberto Salazar, Florence Marly, Fritz Lang, Lewton, Lugosi, Lorne, and so on.

Enclosed find your own Dagon Credit Reference, good forever and anywhere. If you ever visit Innsmouth, Dunwich, Leng or Ponape, don't leave home without it.

Kenneth R. Johnston
1160 Wyllis Dr.
Baton Rouge, LA 70808

MESSAGETTES

In answering the question in ML 3's Editorial, yes, I will buy the rest. You're like my uncle, Mr. Ackerman. I

dearly love your magazine.—Rick Daub. I am very interested in information on Bela (Lugosi); all about him—posters, pictures, everything about him. A very devoted fan for 14 years, Vera V. Lubin, 2743 So. Central Pk., Chicago, IL 60623. In the works for the recognition of the 30th year since Dracula's demise, a companion volume to my *Frankenstein/Monster—Karloff—All About Bela*, due in 1986. I would like more pictures of monsters, and special articles.—Patrick Braden (age 8), 524 E. State Ave., Meridian, ID. Old movies are my favorite. Will you be doing any articles on Peter Lorre (very likely), his movie *Mad Love* (possibly). How about something on Lon Chaney Jr. (definitely).—Brian Mayer, 29 Oakwood Ave., Raleigh, NC. The *Feeback* article about *The Cabinet of Dr. Caligari* was excellent—why not do a similar article on Fritz Lang's *Metropolis*?—Allen Edwards, 103 E. First St., Nashville, TN 62263. (Check our companion filmazine *SF MOVIELAND* for a feature by me about the film I've seen 77 times.) I would like to know much more about Godzilla. He's a fan of mine.—Cory Meyers, POB 108, Highland Lakes, NJ 07422. (It's a good idea to have Godzilla on your side.) Your *Godzilla* article was great. As a primitive rapist, he is not inclined to be a protector. You should try hard to put in a column on science fiction movies.—David Bellard, 13 Ansonia Pl., Pittsburgh, PA 15210. (Sci-fi/films being my favorites, it wouldn't be hard at all, but the publishers prefer to maintain *SF MOVIELAND* for that purpose. While I have your attention, tho, I will highly recommend *BACK TO THE FUTURE*, which I have just seen previewed and found a thoroughly delightful and diverting treatment of the time-travel theme.) The graphic report on Ferry's Foreign Fantasy Film Festival was the next best thing to being there.—Marie Berbose. The brashest thing in #4 was Bobbie Breses's report on the *imagi-movie* festival in Spain.—Armen Pashinian. The two-page *FRIGHT NIGHT* photo has given me nightmares.—Andy Hook, Pearl Harbor, HI.



Jane of Ozone & FJA fan with guest of honor at "Silicon," Katowice, Poland

GODZILLA

Thirty years ago the "King of the Monsters" first trashed Tokyo. Ten years ago we last felt the blast of his radioactive breath. Now with *Godzilla* 1985, Toho Studios brings the big G back more dangerous than ever.

When unusual volcanic activity occurs on Daikoku Island, it appears to be connected with the sudden appearance of gigantic sea ice, who suck the blood out of every crewmember on a passing ship. Further investigation indicates that the parasites came from an awakened Godzilla, who's hungry for atomic energy and moving toward Japan to get it! By the time he reaches Tokyo Bay, the rest of the world decides that the monster can only be stopped with nuclear missiles, and doesn't seem overly concerned that such a solution would also take out a major chunk of Japan's population. With time running out, a group of scientists equipped with sonic luring devices and cadmium-firing weapons, try to lead Godzilla out of the city to a volcanic pit where he can be dispatched without taking half the home island with him.

Raymond Burr will reprise his role, that of American journalist Steve Martin, from the 1956 production, in the American release prints of *Godzilla* 1985. As with the earlier version, Burr's scenes were filmed and added long after the completed movie was thrilling audiences throughout the land of the Rising Sun. Burr, naturally, has gained a few pounds since his first run-in with the radioactive reptile. But *enonce here and there is nothing compared to the way that Godzilla's grown.*

For the first time in his multfilm career, the towering terror is not impersonated by a man in a rubber suit (except for a few composite long shots)! The 1985 Japanese model is an actual 1.2 ton "Cybot"—a cybernetic robot 18 feet tall and 32 feet long with more than 3,000 computer-controlled parts encased beneath his green urethane hide. Blessed with incredibly lifelike movements and expressions, the new Godzilla thunders across the largest soundstage ever built in Asia, wreaking havoc on a 1/60 scale Tokyo.

The following pages will introduce you to the new Mister G, whom it might be wise for you to get to know. Considering the Japanese ability to build

things that last, we can expect to see him stomping through our neighborhood theaters for many years to come.



The skull and jaw were also sculpted of polyester resin.

To begin with, one-meter models of Godzilla were sculpted out of water clay. Two whole bodies and one upper body were also constructed for filming, using wax and polyester.



At Far Right: Model Master Mousaki Yasumura makes sure the scales fit to scale.

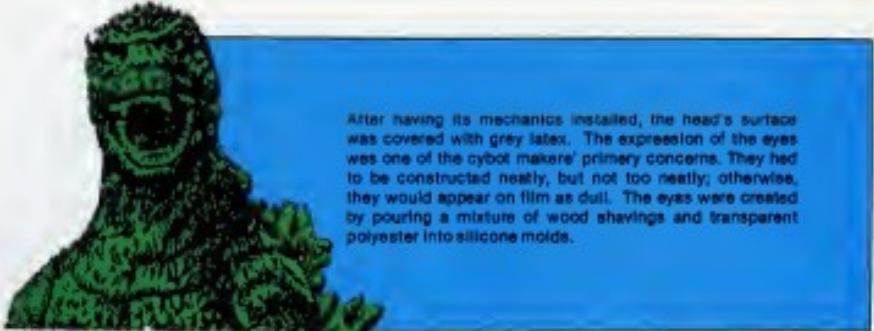


From Left to Right: Pouring latex into a mold; silicone and plaster molds. The movie star likes well-muscled claws!



The 1-meter, 1/80 scale Godzilla proved a valuable model to work from when the time came to create the Godzilla suit (1/40 scale) and the cybot (1/20 scale). The model even proved photogenic, and was used for the climactic scenes at the Mt. Miharu volcanic crater.





After having its mechanics installed, the head's surface was covered with grey latex. The expression of the eyes was one of the cybot maker's primary concerns. They had to be constructed neatly, but not too neatly; otherwise, they would appear on film as dull. The eyes were created by pouring a mixture of wood shavings and transparent polyester into silicone molds.



THE MAKING OF GODZILLA

BODY



At the top, the Cyborg Godzilla at an early stage of construction. Exposed air cylinders were covered with polyester resin. Above Center: The cyborg was a unitized mechanism with upper and lower body parts. Above, The left leg and neck, which get the most screen time, were

A dark, atmospheric background featuring a silhouette of a man wearing a fedora hat and a trench coat. He is positioned on the left side of the frame, looking towards the right. The scene is filled with smoke or fog, creating a mysterious and eerie atmosphere.

NEVERENDING NIGHTMARE
ROBERT ENGLUND IS BACK
AS DREAMLAND'S DEADLY
SLASHER IN

**NIGHTMARE
ON
ELM STREET
II**

BY DENNIS FISCHER



A *Nightmare on Elm Street* was one of the biggest horror hits of the '80s. David Chaskin, writer of the soon-to-be-released sequel, feels that the key to the first film's success was Robert Englund's portrayal of Fred Krueger. Says Chaskin, "Krueger is the personification of evil, of bad dreams, of the boogeyman under the bed, the monster behind the door, all those horrible fears that we had as kids. He was it. To me, Fred Krueger is one of the best screen monsters that I can imagine. Everybody's been afraid of the dark or afraid of their dreams at one time or another."

The childlike aspect is very important, agrees Englund, best known for playing Willie on the TV series *V*. "People like Freddy because he's the boogeyman," says Englund, "because he comes from our dreams and invades our reality. He attacks and mocks as a child would. Plus, he revels in what he's doing and likes doing it with style."

Englund notes that many kids enjoy pretending that they are monsters. "But how many of us get to do it as an adult," he asks. "I've gotten a minuscule amount of grief from my peers, but most actors really understand the thrill of playing a part like this."

Having played Krueger before, Englund finds that it is easier assuming the role the second time around. "It's fun," he says. "It's almost automatic pilot. I can turn it on and off pretty quick; I don't have to agonize between takes or anything like that. After three and a half hours of watching Kevin [Yagher, the sequel's makeup artist] put this stuff on, I can do some of the transforming right there."

Englund recalls how he originally got the part: "In the theatre, I do just about everything. The women who cast me in the original and this film had seen me do a variety of characters in a mass audition for *National Lampoon's Class Reunion*, which I did not wind up in. That was probably a good thing—I think the movie was released for about 11 minutes—but she had seen me do a vampire character, she'd seen me do a mad killer in it, a preppie, a stud... she knew I had all this range in me."

She brought me in, I met Wes Craven, writer-director of the first *Nightmare* film and got the part. They had wanted a big, giant guy to play Freddy originally, but Wes trusted Annette and Annette trusted me. To visualize the character, I took a couple of images from covers of old *Shadow Pocke Book*. I played out Wes's original concept of an essential boogeyman. I tried to physicalize him a bit and have a good time with the part."

Englund goes on to compare working on the two films. "There was a lot more cat and mouse in the first one. If I was going to intellectualize and rhapsodize, I'd say it was sort of 'Beauty and the Beast' stuff, and a lot of it ended up on the cutting room floor. It was a little too much fun, maybe, and they wanted Krueger to be absolutely evil."

"In *Nightmare Part II*, they treat the dream and post-dream realities with a little bit of humor. After Mark Patton (who plays the pivotal role of Jesse in the film) has his first severe nightmare with elements of Freddy in them, he wakes up the next morning and goes to the breakfast table. His little sister gets Fu Manchu fingernails out of the cereal box, which look a lot like Freddy's knives."

For those that missed the first film, one of Krueger's primary weapons is the glove to which he attached straight razors to each of the fingers. Englund recalled that glove problems gave him a bit of *tsa tsu*. "I'd be holding up a scene because my glove wasn't on, or we'd gotten the wrong glove, the blood wasn't fixed right, we didn't have the right nails on the glove."

Englund doesn't mind being virtually recognizable in his makeup. In fact, he says, "It helps a lot. I did *Nightmare* I in the middle of the whole *V* saga, where I was playing this soft little alien maleproping his way across the universe, and it was just like polar opposite. When you have this on, you can hide a little bit. You really can get into your character more, and I tend to take many more risks because I am not, as an actor, as preoccupied with my appearance as most. I don't worry if my bald spot may be showing, so I get braver."

What kind of risks does Englund take? With my face, when I work on stage, especially when I wear makeup, I drop my face. It's good for me; it feels right. It's a natural thing and certain signals go off in you. On film, that same scene, if I'm playing a normal-



looking person or a person who is supposed to look reasonably attractive, I can't drop my face because the camera elongates my nose, I have to keep it upright. When I put the makeup on, I could up my head through my top if I felt like it because I'm not worried about how my face looks.

"On another level, I can generally kid around more and be antagonistic all the time. I can get away with a little bit more because I know it's this monster which is kidding around, which keeps me sane. When I start a sequence of takes, I'm a little higher, a little closer, so that I can really play around with the stuff, which I normally wouldn't. The normal tendency is to go smaller rather than operatic. One of the key things that I remember, whenever I get too 'ooh scary' like Count Floyd on *SCTV*, is to find a way for (Krueger) to enjoy it.

"But I also have to fight them (the director and producers) because they want my sadistic giggle more than I think they deserve. Every time a scene comes up where they don't know what to do, they want me to give a laugh; but I don't want to do that too much because then it will stop being effective."

If Krueger doesn't always get to laugh, there is plenty else that he's been given to do. The plot of the film involves a new family, the Walshes, moving into the same little white house on Elm Street five years after Nancy Thompson waged her final battle there. One of the children, a boy named Jesse, starts having bad dreams and begins to suspect that there is something evil in the house itself.

Jesse talks over his fears with his girlfriend Lisa, and together they begin to unravel the history of the house and of child-murderer Fred Krueger. Gradually, Jesse understands what Krueger's objective is—to leave the dream world by possessing him.

When Jesse dreams about the brutal murder of a sadistic teacher, he wakes up believing himself responsible. Krueger may have taken control of him while he dreamt. Fearing he might be going insane, he tries to cut himself off from all those close to him. But Lisa refuses to leave his side. During an intimate moment between them, Jesse feels Krueger taking over and has to tear himself away. Lisa is safe for the moment, but Krueger begins to dominate Jesse more and more. Use must somehow find a way of destroying Krueger without killing her.

beloved. In the process, Meanwhile, Krueger again takes up his reign of terror.

Englund recalls some of the fun things he got to do as Freddy. "He comes rippling up through a pool, destroys Ming vases, terrorizes Lisa, crashes through a sliding glass door, all that good stuff. He boils hot dogs by himself, walks through a wall on fire. It's weird. I had to do every stunt in this except for one, and they were all fire stunts. It's very strange because you use this stuff called 'Wabergel.'

"The first time you do it, you go, 'Gulp,' because you're petrified. But you don't feel anything. So the second time you do it, you're gonna really show off. Then when you do the third one, you're ready to take some chances, and that's when you can get hurt. That's really the danger."

Englund has enjoyed his experiences on *Nightmare on Elm Street Part II*, not just because he has fun with the dapper demon Krueger, but also because of some of the people behind the cameras. "I really trust Jack [Sholder's] eye, which is real important to me," Englund says. "As an actor, I can give you high, low, medium, left, right; I can give you anything you want emotionally if I think you're painting a good picture. And I know Jacques (Halitkin, the cinematographer), and really respect him. I've worked with him three times (on *Nightmare I* and *II*, and on *Galaxy of Terror*)."

Appearing in the *Elm Street* films has given Englund some new and unusual fans. "I go to conventions and there are people in complete night drag, girls dressed up in Fred Krueger outfits, heavy metal fans chanting 'Krueger, Krue-ger!' I think there is a cult audience developing for these films."

Englund promises that the new *Nightmare* has more humor than the first one and that he has been given more screen time. There are many elaborate makeup effects involved, not only for Krueger but for the transformations Jesse undergoes. Other special effects, such as Krueger peeling back the skin tissue from his skull and exposing his throbbing brain are another delight to anticipate. Predicts Englund, If you liked the first film, you should like this one, and even if you haven't seen part one you should still be able to enjoy it. Fred Krueger, Hildom's most fearsome boogymen, will soon be haunting a theatre near you.

"People like Freddy because he's the boogeyman, because he comes from our dreams and invades our reality. He affects and mocks us as a child would. Plus, he reveals to what he's doing and lives doing it in style."

-Robert Englund





STEPHEN KING'S

SILVER BULLET



EVERETT McGILL, THE LUPINE STAR OF THIS ADAPTATION OF "CYCLE OF THE WEREWOLF," TALKS ABOUT HIS HAIR—RAISING MOVIE CAREER.

"It's fun to go looking for the odd part," commented actor Everett McGill. Ironically, McGill was discussing the renovation of his classic 1940 Chevrolet. However, he was also right on-target about his role as the Reverend Lester Lowe in Stephen King's latest contemporary chiller, *Silver Bullet*.

"In the film," McGill explains, "I play two different people, so to speak, and that's fascinating for an actor to do. As soon as I read the script, I knew it was the kind of character that has always attracted me: one who's different and unusual and gives me a chance to stretch my abilities."

"Different and unusual" is also a good description of just about everything Stephen King has written. Based on his graphic novel, *Cycle of the Werewolf*, *Silver Bullet* is the latest in an impressive series of his works to be adapted for the screen, and King's third credit as screenwriter. *Creepshow* and *Children of the Corn*, which were based on another of his short stories, were the other two.

The origin of *Silver Bullet* is as interesting as the story itself. In 1979, King was approached by a publisher to write the text for a calendar with each month continuing the narrative, but the story grew and the calendar idea fell by the wayside. Finally, in 1983, the story was published by Land of Enchantment in a small number of autographed hard-cover copies. Illustrated by popular comic artist Berni Wrightson, *Cycle of the Werewolf* became an instant collector's item—if the collector could find and afford one.

Two King fans who were able to dig up a copy were Dino DeLaurentiis, who had brought King's *Firestarter*, *The Dead Zone* and *Car's Eye* to the screen, and Martha Schumacher, whose first production effort was *Car's Eye*. Schumacher is also President of the North Carolina Film Corporation, the studio facility where much of *Silver Bullet* was shot.

"Stephen King," states Schumacher, "is one of the most prolific and best-selling authors today. As soon as I read *Cycle of the Werewolf*, I knew it would make a terrific movie because it has all the elements a movie should have: It's heartwarming, it's adventurous, it's scary...and surprising."

Silver Bullet is the story about the quiet, pictureque New England town of Tarker's Mills. Church socials and Arbor Day plantings are the norm. But Tarker's Mills is having a bad year. Once each month, a member of the local populace turns up looking like leftover ground beef from a Fourth of July barbecue. A werewolf has come to town, and Reverend Lowe, shepherd of the local Baptist flock, is playing a deadly game of "I've Got A Secret!"

As the Bible-toting lycanthrope, Everett McGill's film portrayal of Rev. Lowe differs slightly from the Ichabod Crane persona illustrated in the original story.

"He's not the same," McGill agrees. "He's younger, for one thing. In the story Lowe is a frail, timid sort of guy, but it was thought that it would be better to have him at least have the potential for the strength that a beast would have. So my look is not quite so wimpy. But by and large, I think King's screenplay is closer to the original material than most."

While McGill is no stranger to science fiction and fantasy fans, having starred in the 1981 French production of *Quest For Fire* and most recently as Stilgar, the Fremen leader in David Lynch's *Dune*, other members of the *Silver Bullet* cast are newcomers to the genre. Gary Busey, best known for his role in *The Buddy Holly Story*, stars as Uncle Red, the only adult who comes to believe his wheelchair-bound nephew is telling the truth when he claims he knows the human identity of the werewolf terrorizing their hometown. The resourceful 13-year-old handicapped boy, Marty, who unravels the mystery and saves his town from

the werewolf, is played by Corey Haim; young Canadian actress Megan Follows portrays his helpful sister, Jane.

Making his feature film directorial debut with *Silver Bullet* is Daniel Attias, but he is far from being a newcomer to film production. As an assistant director, Attias has worked on *E.T.*, *Aladdin* and *Resurrection*, to name a few.

With a Phi Beta Kappa key from Berkeley securely pinned to his lapel, Attias entered the UCLA film school, where, in 1982, he made his showcase film, *Leon's Case*. It was this thirty-minute short, about a 1960's activist living as a fugitive, that brought him to the attention of Dino De Laurentiis, and eventually targeted him as the director of *Silver Bullet*.

While some screenwriters become a little nervous after turning over the fruits of their labor to a director, Stephen King was the picture of confidence. According to McGill, "He made one visit to the set that I know of. He came down for that day, looked around to see how things were going and gave his good wishes. I understand that he is getting ready to direct something on his own." (*He Is: Moving Violations*, based on his short story "Trucks" from the *Night Shift* collection).

McGill also stated that Attias hit the mark as a top-notch director. "Dan is a fundamental kind of guy, down-to-Earth and sensitive. He has an acting sympathy, which is about the best way I can describe it. He was an actor himself at one time, and his ability to communicate with actors is very straight. Dan seems to understand their problems and can help you find solutions to some of the problems in a strong, organic way. He has a good rapport with the actors which makes the difficult moments on the set more bearable. He approaches filmmaking with an eye to creating as much spontaneity and reality and natural behavior



The isolated New England community of Tuckerman Mills unspares sullen Harry (right) in *Silver Bullet*, the new horror film based on Stephen King's Cycle of the Werewolf.

as he can. I expect Den will have a fast moving career."

Unfortunately, McGill could not say the same about his own career. Although *Silver Bullet* is his sixth feature film, after 14 years in the business, McGill frankly states: "Quest For Fire almost killed my career. People tend to see you as being very much like the character you're playing. Although they knew I was covered in makeup, their feeling about me was one of being this rather rude brute. I know that they obviously thought it was a good acting job, but they found it difficult to imagine me in a suit and tie, or shoes."

Fortunately, filmgoers will be able to see a lot more of McGill in *Silver Bullet*—certainly more than was seen of him in *Dune*. "David Lynch shot a four-hour film, and most of my work is on the cutting room floor. I was upset for awhile, since I had spent so much time on the thing, and then hardly any of it appeared in the picture."

Another *Dune* alumnus, Carlo Rambaldi, has also been hard at work on *Silver Bullet*. The Oscar-winning

special effects/creature creator designed, built and operated the werewolf for the film. McGill explained the procedure. "The transformations were handled in several stages by applying an increasing number of appliances to my face; I was able to express emotions much the same way I did in *Quest For Fire*. But for the last stage of the transformation, Rambaldi's work was kind of a suit that I could climb in and out of. The mechanical expressions on the face of the wolf were operated by several people; remote control with some cable assist. The movement, however, was all left up to me. The funny thing about it was that I couldn't see out of the suit. Anytime I had to run or reach for something, it took a lot of practice because I had to do it blind. Balance is a problem when you can't see at all. You can be running for some distance and not be aware of the fact that you're tripping over. Try to run with your eyes closed sometimes and see what it feels like."

With a werewolf cruising the countryside for his monthly full-moon meal,

there are sure to be some rather meaty moments in *Silver Bullet*. "The McCracken Studios out of Los Angeles handled most of that," McGill grins. "There's some great stuff in the picture. They're clever guys with a good sense of humor, so it was fun working with them."

Actually, McGill enjoyed working on the entire project, particularly since it was one of Stephen King's. "I think I've seen all of his pictures, but *Different Seasons* is my favorite book because of the characters' depth, variety and subtlety. Although you find those things in his horror books, you don't find them as consistently. He's a first-rate writer, without a doubt; but I think he has been asked to repeat himself because it's what sells and you've gotta have to feed the beast."

A werewolf ought to know . . . *Silver Bullet*, by the guru of gore, is scheduled to be fired into theaters later this summer. Hopes are high for a direct hit.



VIDEO CREATURES

BY RANDY PALMER

VAL LEWTON CREEPS AGAIN



A HATCHET FOR HONEYMOON

Photo: You know it's the honeymoon after 40 years.



As FJAM's editor is fond of pointing out, cinematic horror isn't only *Friday the 13th*'s, zombies, mad-slasher pix and other sick flicks. (Fact is, much of what passes for horror films these days can be more appropriately termed horrible!) I'm not paid to editorialize in this column, but it's important to remind our readers that scores aren't registered by the number of gallons of stage blood a movie uses in the course of its unspooling. And as a matter of fact, there's nary a crimson corpuscle in sight in the latest batch of releases from Media Home Entertainment . . . but each of these features is worth its weight in ghoul for fright fane who enjoy "shadowy" horror.

CLASS & CLASSICS

Okay, no more hinting around; I'll tell you straight out: the terror films of VAL LEWTON are now out and about on videotape! You've heard about 'em . . . maybe need about 'em . . . possibly even seen old, beat-up television prints at 4:00 a.m. But at long last new, pristine copies are available of Lewton's *Cat People* (directed by Jacques Tourneur) and its semi-sequel, *Curse of the Cat People* (directed by Robert Wise and Gunther Fritsch), as well as: *The Leopard Man!* . . . *The Body Snatcher* (Karloff! Lugosi!) . . . *Bedlam* (Karloff again!) . . . *Isle of the Dead* (more Karloff!!!) . . . and the masterful /

Walked with a Zombie!

These are the films that almost gave definition to adjectives such as Awesome, Shuddery, Haunted, Eerie, Nightmarish, Macabre. These are the pictures that never enjoyed the notoriety of *Dracula* and *Frankenstein*—but that have endured the passing years just as well. If you're too young ever to have seen "The Lewton Lot," run—don't walk—to the nearest video outlet and check out these chillers! Then you'll know what real terror is all about!

MONSTER MENAGERIE

The video world is currently experiencing such a demonic deluge of new horror & fantasy pix on tape that I can do little better than provide you rabid readers with a list of now-or-soon-to-be-available titles. But note: those I've appended with an asterisk (*) are top o' the line terror tidbits, and worth a look-see.

**A Hatchet for the Honeymoon* (directed by Mario Bava; Sunday Bava!) . . . *The Terror* (Karloff) . . . *The Haunt*, *Blackenstein* . . . *To All a Goodnight* . . . *Hearts* . . . *The Wicker Man* (Chris Lee) . . . *Blood and Black Lace* (Bava) . . . *Android* . . . *The Force Beyond* . . . *Day of the Triffids* . . . *End of the World* (Lee) . . . *Sithis* . . . *Day Time Ended* . . . *A Boy & His Dog* . . . *The Devil* . . . *Cless Reunion Massacre* . . . *BioHazard* . . . *Curse of the Black Widow* . . . *Attack of the Swamp Creature* (not to be confused with the 1966 film called *Curse of the Swamp Creature*) . . . *Rude Awakening* . . . *Dead of Night* . . . *The 13th Reunion* . . . *Mysterious Two* . . . *Scared to Death* . . . *Flesh Gordon*, *Space Adventurer*, Vols. 1 & 2 . . . *Escape from the Bronx* . . . *Fantastic Planet* . . . and what Andy Warhol has called his favorite film—*Creation of the Humanoids!* (I can't understand it either, but well...you know Warhol!)



MONSTERLAND 39

CATAcomb

BY RON MAGIO



DEREK DEVoe—From
Corn Flakes to Savini

Derek DeVoe: Maker of Monsters. Even the name sends shivers crawling up one's spine, a name perfectly suited to its bizarre owner, the deviant DeVoe. DeVoe first became interested in manufacturing his own living creatures at the tender age of 6 when he began to look thru anatomy books in an attempt to figure out how to build his own Frankenstein Monster. "Since it was all in the book," he recalls, "I thought, no problem. I just had to go out and get a skeleton. That's where it stopped!"

Oh, if it only had stopped! When DeVoe was 12, his family picked up and moved from their native Connecticut to Rochester, NY, a strange city where DeVoe discovered no one knew him. "Fantasy set in," according to DeVoe, and who could blame him? He began drawing his own illustrations, starting

with comicbook heroes and rubber Japanese monsters such as Godzilla. Though Derek had no formal art training, he found that skills such as drawing and sculpting came fairly naturally to him. He began to experiment with a mixture of flour, salt and water, which he molded over his own features to create his first monster masks. He studied Dick Smith's famous makeup book endlessly.

All of Derek's experiments paid off handsomely when he successfully auditioned to do the makeup on a local horror film, *Fear No Evil*. DeVoe turned himself and numerous friends and other locals into all manner of zombies and creatures that do more than go bump in the night, using everything in the kitchen sink to effect his marvelous transformations. The film was shot at

historic Bolt Castle in Thousand Islands where Derek quickly learned to utilize the really advanced stuff—cornflakes and latex! Many of the "zombies" were recruited from a nearby pub, so their staggering was quite realistic.

Derek kept active working on a variety of makeup/sculpting projects, creating everything from a giant alligator for Glad Bags to bas-relief statuary for a local campus. To lure tourists and potential residents to his current hometown of Rochester, DeVoe was assigned the task of bringing the friendly alien IRBIR to life for the *I'd Rather Be In Rochester* campaign.

After much time and considerable effort, DeVoe's "old dream" finally came true: after his friend and "partner in slime," Pat Tentalo, met makeup maestro Tom Savini at a local sci-fi convention, Savini asked the two aficionados to audition for *Day of the Dead*. They created a completely mechanical corpse head, dubbed "Melvin," which knocked Savini's socks off. DeVoe was in! He worked in pre-production for 3 weeks, sculpting clay roughs which were later refined by Savini, and creating appliances for the backs of Zombies' hands, cheekbones and forehead pieces for background Zombies, etc. "There will be some wild-looking critters that are sure to please!" promises DeVoe.

Derek has just finished making a completely articulated head of Donna Summer for a local theatre group, and is currently working on a top-secret film project, *Elmer the Parasite*. Unfortunately, DeVoe has been sworn to keep absolutely silent about the nature of the title creature, but he promises we at MONSTERLAND will be the first to know when his boss gives the word!

Derek is quick to point out that he grew up on a steady diet of *FAMOUS MONSTERS*. And what of *MONSTERLAND*? "I love it—keep it up and your competitors will be outta business!"



SF MOVIE™

Subscribe

TODAY



MAD MAX

INDIANA JONES

STAR WARS

COCOON

INTERVIEWS AND
INFORMATION ABOUT
YOUR FAVORITE MOVIES
AND PERSONALITIES

**Get the News First.
Direct From Hollywood**

Blasting off from Hollywood, SF MOVIELAND, the only science fiction movie magazine produced in the home of film and television, takes you to exciting new worlds every month. With in-depth coverage, full-color special reports, exclusive interviews and revealing profiles of the actors, directors, writers and effects experts who make the magic happen, SF MOVIELAND brings the universes of imagination to your door at a special 20% discount off the cover price.

9 issues for \$13.95

Movie Publishers Services, Inc.
Suite 208
8399 Topanga Canyon Blvd.
Cedoga Park, CA 91304

MPS

MOVIE PUBLISHERS SERVICES INC.

Yes! Send me 9 issues of SF Movieland. I've included my \$13.95 payment with my order.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Please pay by check or money order—do not send cash! (Please allow checks to clear our bank)

Library



THE UNCLE FILES

UNCLE is back in the first series of its kind! Complete episode guides, detailed technical drawings, loads of photos, lots of behind-the-scenes information, cast biographies, character profiles...The scoop on how the revival was made, the revival that almost happened and what the future holds in store for your favorite espionage team. The first three volumes are available for \$9.95 each or in limited edition hardcover for \$19.95 each. Forward is by Norman Felton himself. A subscription to the next six volumes is available for only \$34.95. Order the first three issues on the coupon page, future issues on the subscription coupon.

FILES BOOKS AS WELL AS FILES MAGAZINE BACK ISSUES AVAILABLE ON COUPON PAGES



THE PRISONER FILES

Enter the Village for a complete tour guided by Number Six. Episode guides, cast biographies and character profiles combine into a very special series about a very special television show. Including actual detailed maps and a photo tour of the locations used. Subscribe to six issues for only \$34.95 postpaid.



THE AVENGERS FILES

Everyone's favorite British spies cover! In this unique series, join Steed and Peel in recounting their fabulous adventures in the most detailed and accurate episode guides ever created. Plus character profiles, cast biographies and exclusive interviews with just everyone! This is every adventure fan's dream come true. The first three volumes are \$9.95 each or \$19.95 for the limited hardcover edition. Subscribe to the next six issues for only \$34.95 postpaid. See coupon page for first three issues, subscription coupon for the next six.

THE JAMES BOND FILES

James Bond has set the imaginations of the world afire in an incredible series of fantastic adventures and sizzling love affairs. This blazing book offers each and every film in complete detail, profiles every character, gives biographies of all of the casts, offers exclusive interviews and loads of information never before revealed anywhere. Six issues of a picture packed series are available for only \$34.95 post paid.



THE DOCTOR WHO FILES

The world's greatest traveller of time and space will take you on incredible voyages of discovery through episode guides, cast biographies, character profiles, interviews and much more. The entire series is edited and written by John Peel, editor of FANTASY EMPIRE magazine, founding member of England's Doctor Who Appreciation Society and perhaps the world's leading expert on British fantasy television. The first volume is only \$9.95 or \$19.95 for the deluxe limited collectors edition. A subscription to the next six volumes is available for \$34.95 postpaid. Please order the first issue on the coupon page, future issues on the subscription coupon.



THE V FILES

The Visitors have arrived...join the resistance by subscribing to this series of incredible books. Every detail of this epic of alien invasion is given complete coverage in episode guides, cast biographies, character profiles and loads and loads of interviews. The first volume is only \$9.95 or \$19.95 for the hardcover limited edition. Future issues are available six issues for \$34.95 postpaid. Please order the first issue on the coupon page, future issues on the subscription coupon.

THE STAR TREK FILES

Go where no fan has gone before in a fantastically detailed and completely unique series devoted to everyone's favorite science fiction show. Gene Roddenberry's creation is showcased in cast biographies, character profiles, accurate episode guides and fascinating interviews. This is one series you simply will not want to miss. Volume one costs only \$9.95 or \$19.95 for a deluxe limited edition hardcover. A subscription to the next six volumes is only \$34.95 postpaid. Please order the first issue on the coupon page, future issues on the subscription coupon.

subscription coupon

order subscriptions here!

Yes, please enter my subscription to:

- The Avengers Files
- The UNCLE Files
- The V Files
- The Prisoner Files
- The Star Trek Files
- The Doctor Who Files
- The James Bond Files

I enclose \$34.95 for each subscription. My total enclosed is _____

Name: _____

Street Address: _____

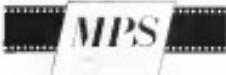
City: _____

State: _____

Zip Code: _____

Movies Publishers Services, Inc.

Suite 208
8399 Topanga Canyon Blvd.
Canoga Park, CA 91304



HEROES™

Books & Specials

THE UNCLE AGENT'S HANDBOOK ORGANIZATION & HEADQUARTERS

Complete information for every new UNCLE agent and a refresher for the spy in the field. Technical information, organization charts, complete headquarters schematics and just tons of other inside information. Only \$9.95.

THE UNCLE AGENT'S HANDBOOK WEAPONS & EQUIPMENT

The sequel to Organization & Headquarters, this one gives the inside story on the vehicles, equipment and weapons used by every agent. A must! Only \$9.95.

UNCLE'S ENEMY

THRUSH AGENT HANDBOOK

A very unique item captured by one of our agents. This one gives you everything that one of their people knows. Unfortunately due to security reasons, we cannot divulge further details here. \$9.95.



THE JAMES BOND DOSSIER

Cast and credit lists, thrilling photos and story synopsis of each production, from Dr. No to Octopussy, in the most successful movie series of all time. \$5.00.

SPOTLIGHT ON BRITISH SPIES

Bond, The Avengers, The Prisoner. In-depth looks at the suavest (and deadliest) action heroes of all under one cover. \$5.00.



THE BOGART BOOK

Humphrey Bogart was the greatest action adventure film hero of all time. Here, gathered in one place for the first time, is a guide to every film he ever made including complete cast information and a detailed running commentary on his life and career. A must for every film fan's shelf at only \$9.95. Loaded with photos.

THE BRONSON BOOK

Just in time for Death Wish III, this book is filled with every detail of one of the toughest actors to ever stalk the silver screen. Perfect bound, picture laden and only \$9.95.



THE EASTWOOD BOOK



Pale Rider is Clint Eastwood's latest film—and it is loaded with all of the famous fights and incredible adventure that you would expect. But before this came the adventures of the Man With No Name, Dirty Harry, Bronco Billy and the Honky Tonk Man. This book gives loads of information on this actor/director/producer. Jam-packed with pictures and perfect bound for only \$9.95.

Please!

ORDER ON COUPON PAGE

MPS

1984 Publishers International

HEROES™

PREMIERE ISSUE

THE THRILL AND EXCITEMENT OF BOLD ADVENTURE AND NONSTOP ACTION—EXCLUSIVE INTERVIEWS, PICTURES AND ALL THE HOTTEST INSIDER NEWS ABOUT YOUR FAVORITE STARS.

**STALLONE NORRIS
EASTWOOD**

**PLUS COVERAGE OF:
SILVERADO
RAMBO
PALE RIDER
INVASION USA**

FUTURE ISSUES WILL PRESENT UNIQUE AND EXCITING COVERAGE OF CHARLES BRONSON'S DEATH WISH III, ARNOLD SCHWARZENEGGER'S COMMANDO, HARRISON FORD'S INDIANA JONES III PLUS SPOTLIGHTS ON JOHN WAYNE, TOM SELLECK, MIAMI VICE AND MORE!



SUBSCRIBE NOW — OR YOU MIGHT HURT THIS GUY'S FEELINGS!

YES, I WANT HEROES ON MY SIDE.

ENCLOSED FIND \$8.95 FOR NINE BIG ISSUES

HEROES PUBLISHING, INC.
8399 Topanga Canyon Boulevard
Suite 208
Canoga Park, CA 91304

You've heard rumors of it! This is the extremely rare magazine devoted to adventure films and television that led the way to HEROES. James Bond, UNCLE, EASTWOOD and loads of other action! Only \$5.00 per issue.



Name _____

Address _____

City, State, Zip _____

COUPON PAGE



LIBRARY

- Avengers I 9.95
- Avengers Deluxe I 19.95
- Avengers II 9.95
- Avengers Deluxe II 19.95
- Avengers III 9.95
- Avengers Deluxe III 19.95
- UNCLE I 9.95
- UNCLE Deluxe I 19.95
- UNCLE II 9.95
- UNCLE Deluxe II 19.95
- UNCLE III 9.95
- UNCLE Deluxe III 19.95
- Star Trek I 9.95
- Star Trek Deluxe I 19.95
- Doctor Who 9.95
- Doctor Who Deluxe I 19.95
- V I 9.95
- V Deluxe I 19.95

LIBRARY



HEROES



HEROES BOOKS

- Bogart 9.95
- Brennen 9.95
- Eastwood 9.95
- British Spies 5.00
- Bond Dossiers 5.00
- UNCLE Handbook I 9.95
- UNCLE Handbook II 9.95
- Thrush Handbook 9.95

MOVIELAND BOOKS

- Nimoy 5.00
- Shatner 5.00
- Interviews 5.00
- Technical Side 6.00
- Duke 5.00
- Blueprinting 12.00

MOVIELAND



MONSTERLAND BOOKS

- Alan Cook 5.00
- Stephen King 5.00
- Lovecraft 5.00
- Fantasy Illustrator 12.00
- Fantastic Movie Memories 9.95
- Godzilla Book 9.95
- Poster 6.00
- Eyes of Pele 9.95

MONSTERLAND



- Frollo I 12.00
- Frollo II 12.00
- Frollo 3 12.00
- Frollo 4 12.00
- Frollo Special 44.95
- Future Threats 10.00
- Future Threats Deluxe 22.00
- Technical Book 10.00
- Doctor & Enterprise 10.00
- Baker 5.00
- British TV 5.00
- Partners 5.00
- Companion 5.00



EL SPECIALS

- Star Trek 5.00
- Star Wars 5.00
- Close Encounters 5.00
- Rush Gordon 5.00
- King Kong 5.00
- Fantasy TV 5.00

BACKLIST

BACKLIST



SF MOVIELAND

BACKLIST

- | | | | |
|---|-------|----------------------------------|------|
| <input type="checkbox"/> Special 1..... | 5.00 | <input type="checkbox"/> 19..... | 5.00 |
| <input type="checkbox"/> Special 2..... | 5.00 | <input type="checkbox"/> 21..... | 5.00 |
| <input type="checkbox"/> Special 3..... | 5.00 | <input type="checkbox"/> 22..... | 5.00 |
| <input type="checkbox"/> Special 4..... | 6.00 | <input type="checkbox"/> 23..... | 5.00 |
| <input type="checkbox"/> Special 5..... | 6.00 | <input type="checkbox"/> 24..... | 5.00 |
| <input type="checkbox"/> Special 6..... | 6.00 | <input type="checkbox"/> 25..... | 5.00 |
| <input type="checkbox"/> 9..... | 15.00 | <input type="checkbox"/> 26..... | 5.00 |
| <input type="checkbox"/> 10..... | 12.00 | <input type="checkbox"/> 27..... | 5.00 |
| <input type="checkbox"/> 11..... | 10.00 | <input type="checkbox"/> 28..... | 5.00 |
| <input type="checkbox"/> 12..... | 10.00 | <input type="checkbox"/> 29..... | 5.00 |
| <input type="checkbox"/> Summer..... | 30.00 | <input type="checkbox"/> 30..... | 5.00 |
| <input type="checkbox"/> 14..... | 8.00 | <input type="checkbox"/> 31..... | 4.00 |
| <input type="checkbox"/> 15..... | 8.00 | <input type="checkbox"/> 32..... | 4.00 |
| <input type="checkbox"/> 16..... | 8.00 | <input type="checkbox"/> 33..... | 4.00 |
| <input type="checkbox"/> 17..... | 8.00 | <input type="checkbox"/> 34..... | 4.00 |
| <input type="checkbox"/> 18..... | 8.00 | <input type="checkbox"/> 35..... | 4.00 |

COMICS FEATURE

- | | | | |
|----------------------------------|------|----------------------------------|------|
| <input type="checkbox"/> 28..... | 7.00 | <input type="checkbox"/> 33..... | 5.00 |
| <input type="checkbox"/> 29..... | 6.00 | <input type="checkbox"/> 34..... | 4.00 |
| <input type="checkbox"/> 30..... | 5.00 | <input type="checkbox"/> 35..... | 4.00 |
| <input type="checkbox"/> 31..... | 5.00 | <input type="checkbox"/> 36..... | 4.00 |
| <input type="checkbox"/> 32..... | 5.00 | | |

BACKLIST

FILES MAGAZINE

- | | |
|---|-------|
| <input type="checkbox"/> Avengers 1..... | 6.00 |
| <input type="checkbox"/> Dr. Who 1..... | 6.00 |
| <input type="checkbox"/> Dr. Who 1 (hard) | 12.95 |
| <input type="checkbox"/> Dr. Who 2..... | 6.00 |
| <input type="checkbox"/> Peacemaker 1..... | 6.00 |
| <input type="checkbox"/> Star Trek 1..... | 6.00 |
| <input type="checkbox"/> Star Trek 2..... | 6.00 |
| <input type="checkbox"/> Star Warriors 1..... | 6.00 |
| <input type="checkbox"/> UNCLE 1..... | 6.00 |
| <input type="checkbox"/> V 1..... | 6.00 |
| <input type="checkbox"/> V 2..... | 6.00 |

Do not confuse these with the Library Editions. Files Magazines are continuations of the Library Editions and contain all new material.

THE COUPON COUPON: Please check all the items desired and total the amounts. Then write a check, okay? Don't forget to clip out the section with all the items checked and send it along—so we know what to send back!

All items postpaid. Do not send cash. All payments must be made in U.S. funds.



8399 Topanga Canyon Boulevard
Suite 210
Canoga Park, CA 91304

Name _____

Address _____

City, State, Zip _____

Total cost of order _____

Please allow 8 to 12 weeks for delivery.

Upcoming

The Inside Line



SF MOVIELAND 36 All the latest Sci-Fi films \$2.95

MONSTERLAND 5 Friday Night, Devil of the Dead, Silver Bullet, Teen Wolf and loads of horror \$2.95

ENTERPRISE 15 The magazine for Star Trek fans 52 pages—color covers \$3.75

SFTV V, Twilight Zone, Amazing Stories, Battlestar Galactica 52 pages—color covers \$3.75

FANTASY EMPIRE 20 The magazine of British media, Doctor Who & loads more \$3.75

ENTERPRISE SPECIAL 7 A blast from the past! \$4.95

THE PRISONER FILE MAGAZINE 1 Patrick McGoohan's tour de force—interviews, episode guide, character profiles, bios, 80 pages—color covers—perfect bound \$4.95

THE STAR TREK FILE MAGAZINE 1 Where no man has gone before in interviews, episode guides, profiles and bios, 68 pages—color covers—perfect bound \$4.95

THE DOCTOR WHO FILE MAGAZINE 2 Everyone's favorite traveller in Time & Space—interviews, bios, profiles, episode guide, 80 pages—color covers—perfect bound \$4.95

THE V FILE MAGAZINE 1 The Visitors are here in interviews, profiles, bios and episode guides \$4.95
60 pages—color covers—perfect bound

MONSTERS 1 The monstrous nostalgic mag edited and written by Mr. Monster himself! 60 pages—color covers—perfect bound \$4.95

THE FIRES OF PELE From Giso comes Sergio Aragonés' From 8 to 8, animator Lee Mokonen (From Columbo Pictures), Hassle David, from Model Productions, Paul David Togneri with SFX award Mark Well, they create a full color graphic novel that mixes Mark Twain with the fairy gods and goddesses of Hawaii! You must stock this unique winner—sure to be a fan favorite! Full color—perfect bound \$3.95

THE UNCLE AGENT HANDBOOK Over 100 pages! Perfect bound—color covers. Every detail of UNCLE—organization, weaponry, vehicles—everything! Background details, authoritive commentary and detailed drawings. By Glenn A. Magee \$9.95

Dealers and Jobbers:

Please take note that items listed in this catalogue are available wholesale. Call or write:
Movie Publishers Services
8399 Topanga Canyon Blvd
Suite 208
Canoga Park, CA 91304

Movie Publishers Services, Inc.
Suite 208
8399 Topanga Canyon Blvd
Canoga Park, CA 91304



BRITAIN'S BEAUTEOUS CAROLINE MUNRO BRINGS OUT THE BEAST IN MEN

BY ANTHONY TIMPONE

Caroline Munro, fantasy filmdom's famous frightened female lead, is strengthening her reputation in her new thriller *April Fool's Day*, her fourth horror film in a row. Also contributing to the increased vigor of this 35-year-old actress's career are ambitious recording and video projects and hosting chores on a British variety show. Caroline, the quintessential brunette beauty, insists that her love is still film, and she is particularly happy with her role in the low budget *April Fool's Day*.

"For the limitations it has, *April Fool's Day* is a good little film and it's well directed," praised Munro. "The special effects are really good and the movie has got a few jumpy moments in it."

THE FANTASTIC FACES OF CAROLINE MUNRO



APRIL GHOUl

April Fool's Day concerns the vengeful exploits of Marty (Simon Scuddamore), a dejected nerd who is regularly the brunt of jokes by his high school classmates, including Caroline. One chemistry lab prank ends tragically; Marty is burned by acid—*Phantom of the Opera* style—and is horribly scarred. Years later at a reunion, Marty insures that his classmates get their crimson comeuppance. Munro survives the





scarlet-soaked onslaught and is left alone to battle the mayheming maniac at the deserted school.

Munro believes Marty is actually a sympathetic character and audiences just might feel a little sorry for him. "The guy starts out nice but through a series of events becomes a bit twisted. Or maybe we're the twisted ones and he's the normal one."

The cult actress revealed that *April Fool's Day* will include its share of realistic effects destined to please fans of cinemayhem. The SPFX were handled by Peter Litten (*The Last Horror Film*), who also had the honor of transforming the ravishing Munro into a Romero-esque zombie for a nightmare sequence in the film. "There were a few makeups done on me and one is quite horrific. There's another that's very Michael Jackson *Thriller*-ish. I'm the one who is a bit of a zombie!"

TECHNICALLY, SHE'S AN EFFEXIANADO!

After her special effects experiences on *Maniac* with Tom Savini (*Day of the Dead*) and her subsequent work on *April Fool's Day*, Munro admits to

having become a fan of makeup mayhem. "Watching Tom Savini do the makeup on *Maniac* gave me the bug for effects. Not from the gory angle but more from the technical. It's so clever the way they think things up and the way they do the effects. It's just brilliant!"

Many of the complicated makeup effects were done on location during the *April Fool's Day* shoot. The thriller, which was written and directed by Litten, Mark Ezra and George Duggdale, was shot at an abandoned school, an asylum and in the English countryside. The production's overseer was veteran shock producer Steve Minaian, who previously produced *Don't Open 'Til Christmas* which featured Munro in a brief cameo as herself.

Unlike other horror heroines, Munro insists that she is not just another damsel-in-distress in *April Fool's Day* like she portrayed in *Maniac* and *The Last Horror Film*. "I suppose it gives one the chance to go through your emotions," said Munro of playing screen queene, "which is good practice in the acting stakes. I'm slightly stronger than that in *April Fool's Day*. Although there's an element of the damsel-in-distress, I get to depend on myself alone and I put up a pretty good fight."

MONSTERS & MANIACS

Munro was definitely a damsel-in-distress in *Maniac*, especially when she was chased by psycho Joe Spinelli through a dark cemetery. Munro, who portrayed a fashion photographer in the controversial film, relished working on *Maniac* even when the cast and crew were out on location improvising in a New Jersey graveyard one early morning.

"I remember we did the set ups very quickly and much of it was ad libbed. Joe wrote the graveyard scene while we were doing it at 5 o'clock in the morning. Our dinner scenes was also ad libbed. I liked working that way."

When *Maniac* was released in 1980, it was quickly attacked by women's groups and angry critics. Some fans were even offended by *Maniac*'s realistic violence, especially the shot of *Maniac* scalping young women in closeup and blowing Tom Savini's head off. Critic Gene Siskel, like many moviegoers, walked out during the film's opening moments. Munro theorizes that the downbeat

tone of *Maniac* might have been too rough on audiences.

"It had a very strong impact," Munro acknowledged. "I thought *Maniac* was very well directed and the effects by Tom Savini were superb. Maybe too good. Still, it is not the sort of picture I go out and see and the storyline was not very strong. *The Last Horror Film* was more of a fantasy while *Maniac* was very realistic."

The soft-spoken and sensitive Munro also doubts that films like *Maniac* stimulate repeat crimes or violence against women. "There was a big lobby of these women's groups in Los Angeles against *Maniac*. But I think if someone is going to hurt someone, they'll do it anyway. Whether or not they promote violence I tend to think they don't. Audiences today know so much about special effects and the majority of the young kids see them just for the effects."

SPINELL SPINOFF

Munro re-teamed with *Maniac*'s co-writer and star Spinelli in *The Last Horror Film* in 1983. Munro portrayed Jana Bates, a horror film starlet stalked by an obsessed taxi driver at the Cannes Film Festival. Munro, whose voice was dubbed with an American accent, is not particularly happy with the film even though her husband, Judd Hamilton, co-wrote the story. The film was sold directly to video after minimal theatrical bookings.

"I wish my voice had been left in *The Last Horror Film*, because I don't think my performance was too bad. But once your voice has been taken, it takes the soul out of the performance. It can be very discouraging and you're left being just a moving picture and not a speaking or feeling picture."

Fortunately, Munro did not suffer a similar career setback on *April Fool's Day*. "Luckily, I speak in *April Fool's Day*. I even used an American accent. I had a lot of American actors with me and I had been to the United States quite a lot, so I felt very comfortable with it. If I had any queries about my accent, I'd ask the others if it sounded right."

CONTINUED NEXT ISSUE

ANOTHER CLASSIC MONSTERLAND FEARBOOK



GOLEM

BY DEBORAH PAINTER

Paul Wegener was a big, burly man, called by film historian Forrest J Ackerman the "Lon Chaney of Europe" for his artistry during the Golden Period of Germany's silent era. Wegener played many fantastic and unusual roles, among them the man who was forced to grow fur all over his body to survive being stranded in the Arctic in *The Strange Case of Captain Remper* (1927). He was a screenwriter

and director as well. While filming *The Student of Prague*, Wegener toured that old Czech city and saw statues which honored a strange figure called the Golem and its master Rabbi Judah Loew Ben Bezalel. Rumor had it that the clay figure still existed in a synagogue and a supposedly Jewish tradition told of a clay giant given magical life by the famous Talmudic scholar to bring justice for falsely accused Jews.

Always fascinated by folk tales, Wegener translated the stories into three films starring himself as the

Golem and costarring his wife Lydia Salmonova. The first, *The Golem*, was produced by Bioscop in 1915 and survives extant as one print; the second, 1917's *The Golem And The Dancing Girl*, exists today as prints only. We do have many copies of the 1920 Ufa film *The Golem: How He Came To Be*. Historians are not certain how the 1917 film figures in the Golem trilogy but it is established that *The Golem* of 1915 is in fact a sequel to the 1920 picture. To preserve the continuity of the series I will retell the 1920 story first.

Some genuine wizardry of the



Scenes from "The Golem: How He Came To Be"

It is the 16th century. This is a world of witches and sorcery, the world we have always known existed in the mind of medieval man, but this magic world is real, as real as our plastic and steel technological universe.

Rabbi Loew (Albert Steinrebeck) sits stroking his gray beard as he studies his astrology charts intently. He summons his young assistant, Farnulus (Ernst Deutsch). "Misfortune threatens the Jews, I must warn our people!" is his cry. The two carry torches for light in the pitch black ghetto alleyways as they make haste to the synagogue. Here they meet Rabbi Jehuda (Hanns Stuermer).

"The stars predict disaster for all the Jews," Loew tells him. "Call them all together to pray."

The interior of Rabbi Loew's laboratory. The elder raises his hands in prayer as he pauses from his study of alchemical formulae. On one wall is

a drawing of a humanoid form—the Golem. The dread spirit Asteroth must be called forth from the netherworld. Only this demon knows the special word which can call the strange Golem to life. And it must be summoned for the stars have told Loew that the man of clay is the people's only hope.

Loew proceeds through a hidden trapdoor to a crypt which is sealed with wax. He slices through the wax with a blade, enters and removes a stone panel from a window. This illuminates a tumbrel of broken and unfinished clay statuary. One nearly complete effigy is propped against a far corner of the crypt. All that is needed is a face. The Rabbi burrows his agile fingers into the soft substance to sculpt one for it.

Startled by voices in the house above, Loew hurries upstairs to see his daughter Miriam (Lyda Salmonova) with Farnulus and the Hapsburg emperor's messenger and knight, Florian

special optical effects variety was invented especially for *The Golem: How He Came To Be* (released in the U.S. as *The Monster of Fate*). Light and shadow were also used to good advantage, changing with the changing moods of the story. This was the trademark of photographer Karl Freund, who would later give "that eerie feeling" to Lugosi's *Dracula* and Karloff's *The Mummy*.

ALCHEMY

It is night in the town of Prague, and





(Otto Gebuhr), Familus regards Florian with instant dislike. Florian hands an addit to the old man.

"Decree Against All Jews: We can no longer neglect popular complaint against the Jews. They practice Black Magic. We decree that all Jews shall leave sight of the city before the month is ended."

It has been signed by the emperor Ludwig. Rabbi Loew is more than a little angry. "I drew the Emperor's horoscope and twice have warned him of danger. Tell him I seek an audience!" he instructs the messenger. Fade in to a Star of David, then to a Golem

portrait.

Working in the crypt once more, Loew declares, "The hour has come." Familus enters and nearly drops all the chemicals he has brought down to his teacher. He recovers himself and helps the Rabbi Loew lift the heavy Golem upstairs to his laboratory. Here they hide it upon hearing Florian's knock on the outer door. Loew greets Florian and reads the Emperor's glib response: "An audience is granted. Come to the festival in the castle and amuse us with your magical arts." Fade to a hand turning the pages of a hoary book of sorcery: "Ages ago the



When the Golem comes to town, everybody gathers round.

figure of the Golem was made by a magician of Thessaly. When the magic word is placed in the amulet on his breast he will live and breathe as long as he wears it."

The Rabbi displays to his apprentice the amulet fashioned in the shape of a star and the parchment upon which he will write "the word." However, a favorable conjunction of the planets must occur before Astaroth will be coerced into appearing. The wait is long and anxious.

IT IS GIVEN LIFE

The cedar stands in the vaulted room before the strange clay creation. He wears his alchemist garb and waves a wand in the cardinal directions; then, above the floor he traces with it an invisible circle about himself.



Paul Wegener not only wrote and directed the *Golem* films, he starred as the living clay creature.



issue fierce wind and smoke. Astaroth is not pleased and is showing it! The demon changes shape. At long last, pallid, vaporous letters emerge from the horrid mouth of the demon and form the word for which the men had so anxiously awaited: A-E-M-A-E-R. Loew transcribes it onto the paper.

As an afterthought Astaroth blasts the little room once more with torredo force before it vanishes along with the magical circle. The room lightens and the alchemist rolls the parchment and places the word and its capsule into the chest of the Golem. The figure is instantly transformed from a lump of clay to a living stone statue. Its eyes snap open and it takes its first faltering steps. Seeing Famulus in its path, it impulsively strikes him down! Loew quickly removes the amulet which is its life force, and pauses a moment to think. It can be controlled. However, it must learn to perform simple tasks at his command, for which it was given life.

SERVANT OF THE PEOPLE

The education of the Golem has its good days and its not so good days, the men discover. After a wood chopping

lesson, the giant goes through the motions without understanding that it is holding the ax head in its hand and futilely chopping away at the wood with the handle.

Its first trip to market is shadowed by young Famulus, who explains to the terrified shopkeepers that the strange new servant working for Rabbi Loew has no harmful intents.

Miriam fears the Golem, sensing its tremendous potential for either good or ill. She avoids it whenever possible.

Festival day has come. The Golem has been working the forge quite skillfully now and Loew feels it is ready to be put to the test. He leaves Famulus to guard the house while he takes the giant with him to the court of the emperor. Its arrival at the palace gates creates some havoc among the guards. Showing no concern for violating social niceties, the Golem makes its way past the dancers in the sumptuous thrown room. Its gray sculpted eyes focused only on Emperor Ludwig.

Ludwig regards the stone man and the rabbi in his alchemist garments. "What manner of miracle will you show us today, strange magician?" he asks.

Loew smiles, and with a flourish of

Famulus has taken a cowering attitude beside the Golem as he sees Loew surrounded by a magic fire-ring limning the invisible circle. Darkness has enveloped the laboratory. Loew persuades the hesitant Famulus to come inside the circle. After he enters, flame and fumes pour forth and knock the two to their knees. Fantastic phantom faces weave in and out of the circle, and orbs of ball lightning dance deliriously above their heads as a thunder storm rages within.

Recovering, Rabbi Loew finds in his hand the shining star he thought he had lost. He stands and, waving the wand and star, commands, "Astaroth! Astaroth, appear! Appear! Speak the word!"

A pensive Oriental featured face glows in the inky blackness. Its eyes grow huge and terrifying and begin to



As if it were with the Frankenstein Monster, young children with innocent souls were exempt from the Golem's wrath.

his wand magically commands smoke to rush upward from the spot just above the emperor's seat. The ceiling cracks and a shower of plaster rains down on the frightened celebrants. The Golem places its terrifying bulk between the people and the door.

"Save me!" cries the monarch in terror, "and I will pardon your people!"

Loew directs the Golem to heave with all its might against two fallen beams; they support the weight of the rest of the ceiling and allow escape time for the Emperor and his court.

The "monster's" task completed, Loew returns with it to his ghetto workplace. But when he reaches for the star-shaped amulet to immobilize the living stone, the Golem remembers and rebels! Parting its lips furiously, it reveals rough cast teeth that were not there before and moves to attack the men. Loew snatches the emulet away barely in time.

"If you have brought the dead to life through magic, beware that we," the alchemy book warns him as he sits beside the Golem to read. "Astrooth will demand his creature back. Then the lifeless clay will scorn its master and turn to destroy him and all its meek!"

Loew regards the stone statue sadly. "Your task is finished, Golem. Be clay again, lest the powers of darkness take vengeance."

He is about to reduce the object to dust with a mallet when his happy assistant brings good news: Rabbi

Jehuda has planned a gathering at the synagogue to honor him!

GOLEM IS REVOLTING

On his way from the laboratory after Rabbi Loew's departure, Famulus surprises Miriam enjoying a romantic dalliance with the Emperor's messenger Florian. Jealous anger floods his heart as he awakens the Golem. "There is a stranger who has brought shame upon us. Seize him!"

The Golem begins to smash its fist on Miriam's locked chamber door. Famulus demonstrates to it how to rush against the door using his shoulders. The giant imitates this motion and carries the entire door into the room. Miriam has fainted and the Golem grabs her. Florian's dagger snaps on the stone chest. The knight dashes toward the doorway but the Golem bars the door. Seeking escape, Florian runs up a flight of stairs, not knowing where they will lead. Crouching against a protecting rampart in the tower, knife still in his hand, he believes he has escaped the juggernaut and is surprised by the sudden appearance of the Golem from a hidden trapdoor. Florian fights vainly against the powerful creature. The monster carries out Famulus' orders completely, flinging the man off the roof four stories to the cobblestones below.

Famulus and the girl rush to the tower. Miriam covers her face in horror.

The Golem is taking no more orders from anyone; it is operating on its own! Snatching Miriam, it places her on a table. Famulus tries to remove the star but the Golem wards him off with a red hot poker from the forge. Its glowing tip ignites a curtain and sets the house ablaze. Famulus flees and the Golem drags Miriam away by her long tresses.

The apprentice storms into the joyful ceremony for Rabbi Loew with the terrible news for him: "Your house is in flames—the Golem is raging!"

The Jews hurry outside to offer aid to the mob pursuing the Golem. A shout rises above the panicked streets: "The demon has carried Miriam away—destroying everything in its path!"

In the confusion the Golem has escaped, still dragging the young woman by the hair. It does not harm her permanently, seating her instead on a boulder and lumbering away.

Wandering without purpose, the giant finds itself at the gate separating the congested, disease-ridden slums from the homes of the well-to-do. Through a chink in its grey eyes see children playing in a bright and spacious flower garden. Two shoves against the bar and the heavy restraining bar snaps. Rabbi Loew's juggernaut strides past the pieces of the gate.

The crowd scatters all the children except for one babe who had been seated amongst the others, totally engrossed in her play. The Golem mutely approaches her. She at last glances up and, showing neither horror nor fear, offers it an apple. A smile crosses the Golem's face, making the grim stone features almost beautiful. It holds her in its arms and the little girl tries to speak to it.

She is intrigued by the shiny star fitted in the chest of the giant. Finding it movable, she naturally pulls upon the star and frees it from its socket. The Golem stiffens and drops the child, returning to an inert statue. She locks it, puzzled, then looks at the amulet. Dropping it, she runs away.

Loew and the elders of the synagogue, seeking the Golem, at last find it lying on its side and serving as a bench for the returned children. The men solemnly carry the figure back to the ghetto synagogue as the remains of the gate close slowly behind them. A Star Of David is superimposed on the gate, ending the picture.



THE DIRECTOR & THE DEVILS

A TALK WITH FREDDIE FRANCIS



Director Freddie Francis instructs Timothy Dalton.

BY JANRAE FRANK

Freddie Francis, director of such 60s Hammer horror classics as *Tales from the Crypt* and *The Evil of Frankenstein*, and currently the new Mel Brooks-produced thriller, *The Doctor and the Devils*, says he doesn't like horror films.

"Most of this genre aren't horror films at all, they are actually just horrible films. There is absolutely no truth in horror films. They're all completely fantasy or fairy tales. One of the reasons I got out of the genre—I used to go to festivals and was sort of a cult figure—was that I discovered that people interested in horror films did not really understand the pictures at

all. They were not really interested in films and were not really interested in horror films: they were merely interested in horror."

Although the more than thirty films he directed for Hammer, Amicus and other companies were perceived as horror movies by audiences, critics and exhibitors alike, Francis considers many of them melodramas instead. "I always approached them as typical English melodramas—dramatic stories about people and situations, but with a firm basis in reality—not as horrors intended to shock and horrify."

According to Mr. Francis, he was building on a classic stage tradition. "We've had melodrama in the theater a great many years in this country. All

the famous actors and managers have indulged themselves in melodrama which had nothing at all to do with horror. I thought that *The Elephant Man* was a melodrama... and *The French Lieutenant's Woman*."

Francis, who started as a cinematographer on serious artistic productions such as *Room at the Top*, *Sons and Lovers* (for which he won an Academy Award in 1961) and *Saturday Night and Sunday Morning*, says he only agreed to direct horror pictures because he hoped it would lead to an opportunity to direct more serious films.

"I was already quite a successful cameraman when I started to direct, and I realized that in order to persuade



Francis sets the scene for a calculating Jonathan Pryce and a wary Stephen Rea in *The Doctor and the Devil*.

people that I was not just a cameraman, I needed to move into directing quickly. So when I was asked to direct a film for Hammer, I did so. The Hammer people were great friends of mine. We had a wonderful time and they asked me to do more and more. I tried to humanize the films and give them more characterization. After all, James Whale gave Boris Karloff an awful lot of character in the original *Frankenstein*."

Francis worked with horror superstar Peter Cushing and Christopher Lee many times during his Hammer years, most notably on one of the more sophisticated Frankenstein films, *The Evil of Frankenstein*. "Peter is an extremely good actor. He adapts his talent to suit the genre. Quite honestly, most horror scripts are rubbish, but Peter can make you believe every word he says. I've had Peter do pages and pages of dialogue which, if you got down and analyzed it, didn't mean anything. But Peter is able to get on the screen and recite this dialogue so that you believe he really knows what he's talking about. Consequently, you believe in the character. Chris Lee is a fantastic character, especially for the genre. The two of them together really work. I mean, if you want to make horror films (which is not what I want to do) you can't do better than Peter Cushing and Christopher Lee. They

have a wonderful chemistry on screen."

Ironically, because Francis performed his chores so well—his initial films for Hammer were quite successful money-makers turned out on time and within budgets—he soon found himself locked into a tiny, creatively stifling cage labeled "Horror Director." Although he consistently sought opportunities to direct mainstream films, he found producers were unwilling to let him try his hand at them. Eventually fed up with being typed, he returned to cinematography.

"I went on what you might call a sabbatical while I was trying to launch various projects. During that time, David Lynch asked me to photograph *The Elephant Man*, which I did, and it was a great success. I then got asked to do *The French Lieutenant's Woman*, which again was a great success. Before I knew it, I was off as a cinematographer again. I also did the cinematography on *The Executioner's Song* and worked with David Lynch again on *Dune*.

Francis' chance to return to directing came with *The Doctor and the Devil*, whose screenplay was originally written by Welsh poet Dylan Thomas. "It is a picture I have wanted to do for a long time—ever since I read the original script. I showed it to Mel Brooks and he decided to produce it

through his Brooksfilms company. I went to emphasize though that this is not a horror film. It is a melodrama."

The story is based on the grisly exploits of the 19th century Scottish grave-robbers Burke and Hare, who sometimes created their own supply of corpses. The story has been filmed twice before, including a 1940s version which starred Boris Karloff. Francis was originally attracted to the script because he liked the moral dilemma it posed.

"I think in this case, the ends justified the means. Not murdering people certainly, but had Dr. Knox not bought those bodies, medical research may not have proceeded at the pace it did. I was in the hospital recently, and thinking about it, I don't think I would be alive today but for Dr. Knox's research with those corpses, even though he was unhappy how he got them."

The original screenplay was set in the 1820s, but Francis has updated the action to the 1840s to take advantage of the more dramatic settings of Victorian England. Other than this and an undisclosed concluding twist, the scenario is true to Thomas's original. Ronald Harwood, Academy Award-nominated author of *The Dresser*, did the adaptation.

According to Francis, filming went smoothly. He attributes this to the fact



Fallon, Jonathan Pryce) and Broom (Stephen Rea) supply the bodies for Dr. Rock's (Timothy Dalton) research in *The Doctor and the Devils*.

that he visualized each scene completely during the years since he first read the script, back in his Hammer days. Another contributing factor was working with a crew he has good rapport with.

"The film was a very happy experience—the whole thing. Obviously if one is doing a film, one likes to get a crew that you're familiar with—then everybody knows what everybody is doing. They don't have to learn the business again. It's a very personalized operation, and the chemistry of the crew is very, very important."

Filmed in England with an all-British cast, the picture stars Timothy Dalton as Dr. Knox (known as Dr. Rock in the film). His film credits include *The Lion in Winter*, *Mary, Queen of Scots*, *Agatha* and *Fleabag Gordon*.

Johnathan Pryce, best known as the sinister Mr. Dark from *Something Wicked This Way Comes*, plays the amoral grave-robbing Burke (here named Fallon). Francis wanted Pryce because "no one in film today can deliver an aura of pure menace and evil as well as Pryce can."

Irish actor Stephen Rea is his cohort Hare (here called Broom). Rea is a relative newcomer to film and has spent most of his acting years on stage. He's best known here as a werewolf from *The Company of Wolves*. Francis hopes that Devils will

give Rea's career a significant boost. "He really is a tremendous actor," Francis says.

To get the stark, brooding, highly stylized look Francis wanted for the steamy underside of Victorian England, production designer Robert Laing based his set designs on turn of the century etchings. All of the sets—the city square, cobbled lanes and broken-down tenements as well as the dwellings of the upper classes—were given the haunted, looming look of Gothic artist Gustave Doré.

The Doctor and the Devils was shot entirely on sound stages at England's Shepperton Studios so that every element could be controlled. Principal photography took nine weeks, a careful pace underlining the seriousness which the production is regarded with. The film also features an all-star cast, including Twiggy, Sian Phillips, Phyllis Logan, who appeared in the post-atomic holocaust film *Threads*; and Beryl Reid, beloved for the cult classic, *The Belles of St. Trinians*.

Although a true story, earlier produc-

tions of the tale have had censorship problems. 1945's *The Body Snatcher*, with Boris Karloff (and the first directorial effort of Robert Wise), cut a crucial scene from the climax of the film in the British version where the doctor (here played by Henry Daniell) discovers that the body he's just stolen is that of the body-snatcher he murdered. A later version, *The Gread of Willlem Hart* (1948) didn't pass the censors until the names of Burke and Hare were changed, the censors presumably believing that youthful audiences might feel more induced to emulate real rather than fictional characters. Some film industry wags have suggested that because British censors have recently begun to take a hard line against horror and violence in films, this version might also fall victim to censorship, but Francis downplays the possibility. "As far as I'm concerned, *The Doctor and the Devils* isn't a horror film, it's good old fashioned melodrama—as British as Yorkshire pudding—and who'd want to censor that?"



THE LADIES OF THE LIVING DEAD

RANDOLPH



SHEPARD



QUIGLEY



**ARE YOU READY FOR THE DEAD GIRLS?
RETURN OF THE LIVING DEAD'S BEVERLY RANDOLPH,
JEWEL SHEPARD AND LINNEA QUIGLEY ARE JUST
DYING TO MEET YOU**

BY SCOTT YOUNG

BEVERLY RANDOLPH

Beverly Randolph doesn't like horror films. Despite that, she is one of the stars of writer/director Dan O'Bannon's *Return of the Living Dead*. "I hate that feeling of not knowing what's going to happen," says the actress in a matter-of-fact tone. "I get very upright and just hide my face when I think something awful is about to happen."

Randolph has done several guest spots on television in the past, but *ROTLD* is her first major film. Her character, Tina, is a nice girl who, oddly, hangs out with a group of punks. But they're not really her pals. "Tina happened to fall in love with Freddie (actor Thom Mathews) and the punks are all Freddie's friends," explains Randolph. "Tina's not a punk. She just happens to go with this guy who hangs around these people."

The acting bug bit Beverly at an early age. She and her twin sister got their

start in the film *Shenandoah*, with James Stewart. Since that time, she has known she wanted to act. Her sister, however, took a different course with her life, and is now married and raising a child. "When we were younger, we used to be exactly alike in every way," says Randolph of her twin. "Now we're different, but we're still close. I can always sense when something's not right and I'll call her immediately. She's the same way with me, too."

Being a working actress, Beverly gets a lot of exposure to different directors; O'Bannon, she says, is one of the more interesting she's worked with. "He was very temperamental," she explains. "He knew what he wanted and he didn't let up until he got it just his way."

O'Bannon is very attuned to his actors; he wants realistic performances and will do anything to insure that he gets them. One of the ways he figured he could get a genuine reaction out of Randolph was to surprise her during the shooting. "Dan had this idea that I wasn't to see what the Tammie charac-

ter was to look like until the actual day we shot his scenes," she says, experiencing a slight shiver as she recalls the incident. "When I came onto the set and he jumped at me from the closet where he had been hiding, I really did get scared. Well, maybe not really scared, but when I looked at him, I thought to myself how terrible he would be if he were real."

O'Bannon let her see some of the other makeup effects in the preparation stages, however, and Randolph found herself fascinated by them. "They were absolutely incredible," she exclaims with amazement, "especially the half-corpses. Tony (Gardner) did a magnificent job on her—she was so lifelike, especially the blue eyes. I thought that was a nice touch."

With the release of *ROTL*, Beverly has been going out on calls and auditioning for more roles. She's currently up for a co-starring part in a new film. "If I get the role," she says hopefully, "I get to keep my hair its natural color this time." In *ROTL*, Tina has dark brown hair, whereas in real life



Beverly is a natural blonde. Here's hoping she gets the part . . .

JEWEL SHEPARD

Actress Jewel Shepard was going to play the part of Casey in ROTLD if it killed her . . . and it almost did! "Dan had definite ideas about what the character was to look like, and he was searching for that look," she explains. "I had my own ideas, too. I thought the character should be sexier, but he disagreed. He wanted Casey to be colorful, really colorful. I at least wanted to look a little attractive, but Dan said no, insisting on a lot of color. I cried a lot, but it didn't work." Though she didn't have much say-so about her appearance, Jewel is happy that she was able to be a part of the film.

When she's not pursuing her acting career, she's probably engaged in one of her many hobbies, which include aerobics, photography, horseback riding and precision car driving. Otherwise, socially, Jewel tends to be a bit of a loner. "I don't really like to get very involved with other people,

especially other actors," she explains. "I don't want my career to be slowed down. I want to get out and land more parts, not hang around with other actors all the time."

ROTLD is Shepard's eighth film. Her previous credits include *My Tutor*, *Zapped*, *Hollywood Hot Tubs* and *Christina*, a film that she found particularly difficult to work on. "The problem was that we were trying to shoot a summer movie in the dead of winter. It was freezing and I looked like I was freezing. It's an experience that I don't wish to repeat!"

When she returned to the United States from Europe, she just had a few short days before she was back in front of the cameras filming ROTLD, which she was pleased to find was a vastly different film than *Christina*. She was particularly happy to be working for O'Bannon, whom she had known for several years. "Dan is the best director I have worked for," she says admiringly. "He's an actor's director. He knows how to work with people."

After ROTLD wrapped, Jewel went back to her acting studies and formed

Natural blonde Beverly Randolph also makes a beautiful brunette





Quigley, Randolph and Shepard, soaring to the tops of their lungs in *Return of the Living Dead*.

the Community Playhouse Players, with whom she produced stagings of *View From the Bridge* and *Lo and Behold*. She has also been responsible for forming the Green Mountain Players, a theatre group that's performed Dylan Thomas's *A Child's Christmass in Wales*.

Currently, Shepard is attending auditions and awaiting the release of her next film, *Yellow Pages*, a spy comedy in which she co-stars with Chris Lemmon, the son of actor Jack Lemmon, Adam West and Jean Simmons.

LINNEA QUIGLEY

"I'll never play a zombie again!" exclaims Linnea Quigley, who portrays the ghoul-out punk Trash in *ROTLD*. During the scenes when the zombies begin coming back to life, Trash is one of the first they attack. Of course, she dies and later returns as one of the living dead.

"What bothered me," Quigley continues, "were the prosthetics. I hated

them! They took like five hours to put on and wearing them made me feel very claustrophobic." To make matters worse, she was also buried alive in one scene, just prior to her resuscitation and emergence from the ground. "It was spooky," Quigley says with a shudder. "The crew dug out this hole and I had to get in. Then they started to fill it with water and muck until it was completely over my head. I was down there thinking I was going to die."

As if that wasn't bad enough, Linnea had to do a majority of her scenes in the nude. "That was the easy part," she laughs. "My character was a caricature, silly and stupid. The nudity didn't bother me, but it was cold while we were filming. In fact, it was miserable. The night scenes were the worst. The rain machines made the temperature ten degrees cooler right off. I mean I was freezing!"

To top things off, the actress nearly passed out while shooting the scene in the graveyard where she dances nude on top of a tomb. "They had these road flares burning all around me, but I was

up higher than they were. While I was dancing, I was inhaling the fumes. Finally, on into the morning, I passed out just as we were finishing the scene and had to be driven home."

All in all, though, she had a great time filming *ROTLD*, especially since she already knew co-star Jewel Shepard. Five years ago, they appeared together in a Showtime special entitled *Sweet Dreams*. Since then, they have been best buddies, and constantly bump into one another at auditions. Quigley didn't know Jewel was part of the *ROTLD* cast until she arrived on the set for her first day of shooting. It was like a class reunion for the duo.

In addition to acting, Quigley is also a talented singer-songwriter-musician. She hopes that, in a future film role, she will be able to combine her acting with her musical skills. In the meantime, she is anticipating the release of her new movie, *Dreams of Gold*, later this year.





Linda Quigley in the several stages of Trash, the punk rocker who ends up a nude zombie.



CHAN

SHALL NOT DIE!

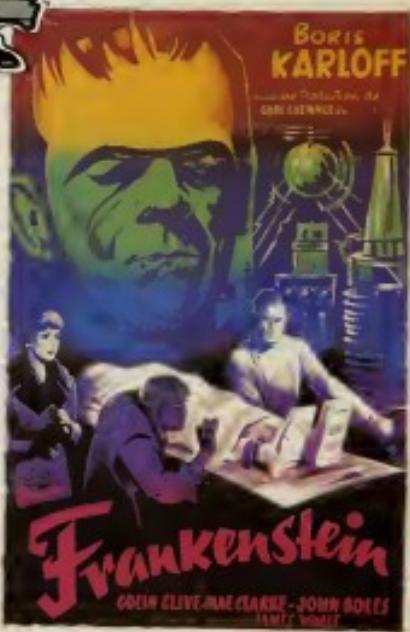


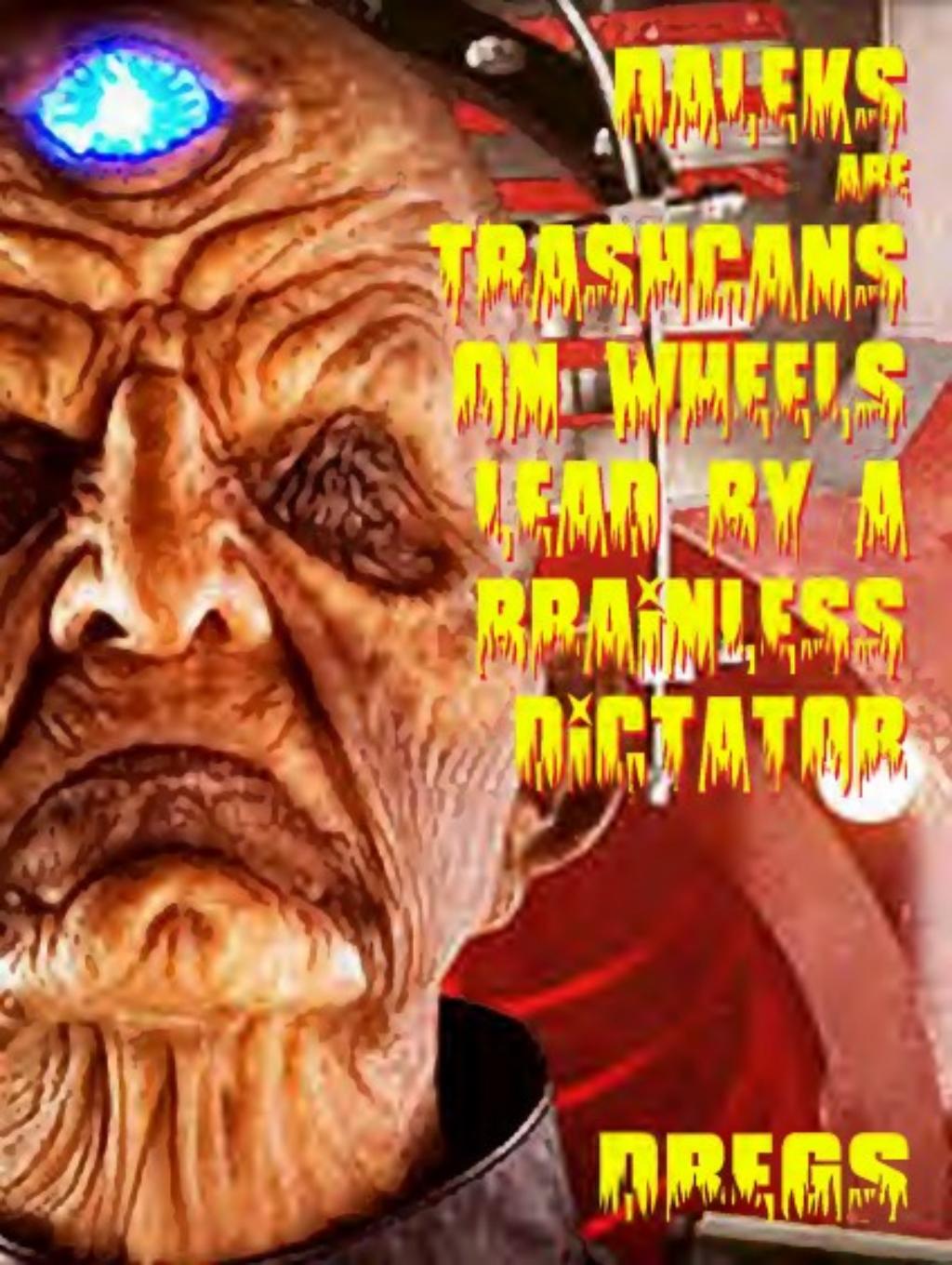
This unforgettable face of The Man of 1000 Faces comes to us courtesy of Verne Langdon and Electric Lemon Records and is Bob Zmick's dynamic concept of Chaney as the ghoulish vampire of the (alas) lost film London After Midnight. The top hat & teeth are to be seen in the Ackermanster's Museum of Fantastic Filmmemorabilia, and were rescued from oblivion by Philip J. Riley, author of the "London After Midnight" book which reconstructs the film in words & stillillustrated scenes.

KARLOFF

REMEMBERED

This Fascinating Frankenstein Poster comes to you from France. Courtesy of Monsieur Filmonstre, Jean-Claude Romar, the great French expert on horror & fantasy films. The poster was created by an artist named Grinsson, but not in 1931 as is obvious by the fact that, though Dwight Frye & Colin Clive are readily recognizable, the female is definitely not Mae Clarke. Also, the old Universal logo has been replaced by Universal International. Be that as it may, the poster is interesting per se, and inspired 3½-year-old Russell Forrest Hanson, upon observing the supine figure of the Monster, to opine: "He's taking a nap!"



A close-up, high-angle shot of a Dalek's face. The Dalek has a large, bulbous head with a single, large, glowing blue eye at the top. Its skin is textured and yellowish-brown. A metal pipe or antenna extends from the side of its head. The background is dark and metallic.

DALEKS

ARE

**TRASHCANS
ON WHEELS
FEAR BY A
BRAINLESS
DICTATOR**

DREGS